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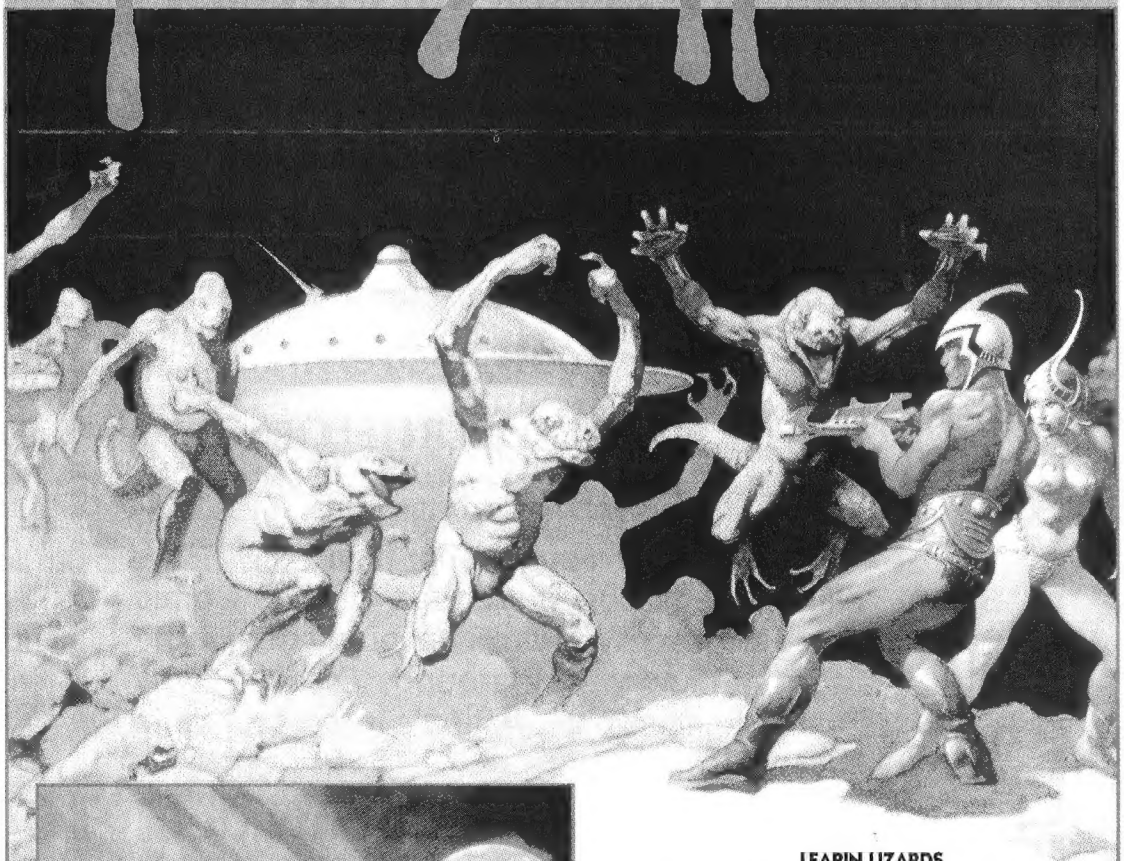

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I was going to call this month's column "my five favorite reprints," thus giving myself an easy chance to plug Bruce Hamilton's excellent new *Otto Messmer's Felix The Cat* album featuring early 1950's Toby reprints, and then move on to the 1969 issues of *Strange Adventures* with Adam Strange and the Atomic Knights, somewhere squeezing in a Gold Key classic, but when I got to the last item on my list I realized that he rated a page all to himself, that secret king of pirate reprints, Israel Waldman.

One feels almost guilty celebrating IW Comics; after all their publication protocol was not exactly legal. Having obtained a variety of used comic printing plates they would crank out some other company's book and slap on their own cover. Thus (in a prime example) one would get the interior of a 1955 EC, *Incredibly Science Fiction* #30 (complete with letters page) while the cover (this time "borrowed" from Avon) proclaimed itself *Strange Planets* #1.

IW started around 1958, but the books bear no dates. Atlas fans desiring *Journey Into Unknown Worlds* #4 or #6 from 1951, could pick up *Space Mysteries* #1 or *Strange Planets* #15 for respective reprints of those two. On that Strange Planets #15 the price is 12 cents and the publisher is Super Comics, but the same bootleg spirit is at work. Fiction House, Fox, Quality, ME, along with the aforementioned Avon, Atlas, and EC (the *Strange Planets* #1 is the only EC reprint I know) all "contributed" to IW's line-up. DC and Dell are notably absent; maybe they had the best lawyers!

IW/Super's distribution was somewhat furtive, no doubt a low profile was necessary, but these books seem to exist in adequate numbers. Perhaps demand has been low, but the better books can be quite satisfying: a fine copy of the Avon *City Of The Living Dead* would set one back $50, ten times the amount of *Fantastic Tales*. And certainly these late fifties/early sixties reissues, however reprehensible their rationale, are now by the passage of thirty-something years, collectible old comics themselves. Needless to say these IW books are not approved by the Comics Code Authority; though sometimes that "top quality" box perches in the upper right corner like bogus CCA (see *Fantastic Tales* #1 at right).

If, as I suspect, the Super books are all 12 centers, that would tend to date IW as 1958-1961 and Super as 1962-1964. I don't know if Super was an attempt to "hide" behind a new name, but it does seem that this kind of thing couldn't go on forever, and there were none published after 1964.

All told, they reissued over a hundred books covering every genre. The *Spirit* and *Plastic Man* reprints are worthwhile (Eisner and Cole are two of our best). *Malu In The Land Of Adventure* gives a sample of Avon's *Slave Girl*, sure to satisfy any hunger for the kind of barbarian fantasy they used to describe as "red-blooded". Whip Wilson purloins an issue of one of Atlas' more sought after westerns. *Planet Comics* delivers the promise of its namesake. *Torchy* is torchy (Malu fans take note). And Buccaneer is a "pirate" book with plenty of Reed Crandall swashbuckling.

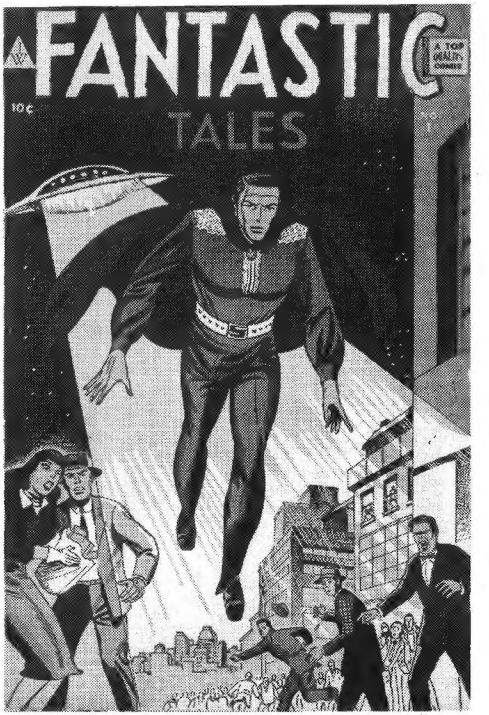
Not all the books were reprints of a single comic, some were character or theme anthologies. And the ads were not reprints. The *Space Mysteries* #1 has a couple of filler pages that may be indigenous; they certainly do not hail from Atlas. The quality of the printing was usually pretty good: equal to the originals.

I prefer the IW books to the Super ones. Despite their clandestine ways, the former fit into that "10 cent" era I'm always rhapsodizing about.

Finally, let me admit there's a lot about IW that I don't know, and I open the door to anyone with more knowledge who may come forth (via CBM) . . . I got the name Israel Waldman from Mike Benton's handy *The Comic Book In America*. He says the IW/Super books were sometimes sold three-for-a-quarter in bags- sure would like to see some of those! And don't forget *Felix The Cat*! Superb work, elegantly reproduced - in a word it's "messmerizing!"

Send your comments and questions to:
Pat S. Calhoun
c/o The COMIC BOOK MARKETPLACE

ABOVE: Smaller covers left to right are *Eerie* #8 (IW), *Space Mysteries* #1 (IW), *Fantastic Adventures* #11 (Super), and *Daring Adventures* #11 (Super). BELOW LEFT: *Man O'Mars* #1. As for this one I must muster my critical decorum and simply say I like this cover. BELOW RIGHT: *Fantastic Tales* #1. This cover looks almost Atlas-ish. Inside is a story illustrated by Harry Lazarus, similar to a lot of work he did for ACG's pre-code fantasy comics.



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ACTION 238 G	11.50	AVENGERS 14 FN+	35.00	CAMP COMICS 3 G-	30.00	DENNIS MENACE/JOEY 1 FN	10.50
ACTION 266,284 FN-	13.00	AVENGERS 18 VGF	15.00	CAPT MVL JR SKJ JUMP TOY	25.00	DENNIS MENACE/RUFF 1 FN-	10.00
ADV INTO MYSTERY 1 G	11.50	AVENGERS 19 GVG	10.00	CAPTAIN ACTION 5 VF	13.00	DENNIS THE MENACE 15 FN+	15.00
ADV INTO TERROR 2 GVG	15.00	AVENGERS 22 FVF	20.00	CAPTAIN AMERICA 101 GVG	10.50	DENNIS THE MENACE 18 FN	12.00
ADV MIGHTY MOUSE 2 VG+	25.00	AVENGERS 32 VF	13.00	CAPTAIN AMERICA 103 FVF	19.00	DENNIS THE MENACE 19 VF	20.00
ADV OF BOB HOPE 4 VG	38.00	AVENGERS 93 FVF	22.50	CAPTAIN AMERICA 105 VF-	26.00	DETECTIVE 215 VG	68.00
ADV OF BOB HOPE 7 GVG	21.00	AVENGERS 93 VGF	13.50	CAPTAIN AMERICA 108 FN	13.00	DETECTIVE 218 G	32.00
ADV OF JAGUAR 14 FVF	10.50	AWFUL OSCAR 12 FN+	12.00	CAPTAIN AMERICA 108 FN-	10.00	DETECTIVE 235 FA	20.00
ADV OF REX 2 G	27.00	BAFFLING NYST 23 GVG	10.00	CAPTAIN AMERICA 110 VG	10.00	DETECTIVE 236,238 G	20.00
ADVENTURE 237,244 GVG	20.00	BAFFLING MYSTERIES 23 FN	19.00	CAPTAIN AMERICA 110 VG+	12.00	DETECTIVE 575 NM	11.25
ADVENTURE 267 FA	42.50	BARNYARD 3 FVF	13.50	CAPTAIN AMERICA 111 VG	10.00	DG:CADET GRAY 1 FN	16.00
ADVENTURE 268,275 VG	14.00	BATMAN 426 NM	13.95	CAPTAIN FLEET 1 VG	14.00	DG:DONALD MICKEY DSN FVF	21.00
ADVENTURE 271 G-	12.00	BATMAN CULT 1 NM	12.00	CAPTAIN MARVEL MCG 2 VF	13.00	DG:LULU/TUB SUMMER 5 VG-	10.00
ADVENTURE 293 GVG	10.00	BATMAN DARK KNIGHT 2 NM	18.75	CAPTAIN MARVEL MCG 3 VF	10.00	DG:MICKEY BIRTHDAY VG	30.00
AIR ACE V2n 7 VG	10.00	BATMAN KILLING JOKE 1 NM	19.50	CAPTAIN NICE 1 FN+	12.00	DG:SILLY SYMPHONIES 1 G	11.00
AIR ACE V2n11 FVF	19.50	BATTLE 1 VG-	12.00	CAPTAIN SCIENCE 2 G+	25.00	DG:TARZAN JUNGLE 5 VF	35.00
AIR ACE V2n12 VF	26.00	BATTLE 14,21 VF	10.00	CAPTAIN VIDEO 4 VG-	45.00	DIARY SECRETS 10 VG	13.00
AL CAPPS SHMOO 2 GVG	25.00	BATTLE ACTION 2 FN+	12.00	CATWOMAN 1 NM	10.50	DIARY SECRETS 17 VG	12.00
ALAN LADD 8 G	16.50	BATTLE BRADY 10 FN	12.00	CEREBUS 6 VF	37.50	DIARY SECRETS 18,19 FN-	15.00
ALIENS 2 NM	16.50	BEATLES (1964) NBC	24.50	CEREBUS 7,10,11,12 VF-NM	27.00	DICK TRACY 11,13,15 VG	28.00
ALL AMERICAN MEN 6 VG+	27.00	BEN CASEY FILM STORY VF	30.00	CHALLENGER 2 G	13.00	DICK TRACY 15 G	14.00
ALL FUNNY 15 VG	11.00	BEST DONALD SCROOGE 2FVF	16.50	CHALLENGERS/UNK 11 GVG	13.00	DICK TRACY 24 VG-	20.00
ALL GOOD 1 VF	51.00	BEST OF WEST 12 GVG	10.50	CHALLENGERS/UNK 23 FN	11.00	DICK TRACY 77 VG-	13.00
ALL TOP 1 G	11.00	BEST SCROOGE DONALD FVF	18.00	CHAMBER OF CHILLS 16 GVG	10.00	DICK TRACY 79 GVG	13.00
ALL TRUE CRIME 49 FVF	16.50	BETTY & VERONICA ANN 6 G	10.00	CHAMBER OF CHILLS 22 VG+	17.00	DICK TRACY 111 GVG	10.00
ALLEY OOP 1 VG	18.60	BETTY AND VERONICA 20 G	10.00	CHECKMATE 1 VF	16.00	DICK TRACY 123 VG+	15.00
AMAZING ADLT FNTSY 7 FA	12.50	BETTY AND VERONICA 50 VG	11.60	CHRISTMAS PAR (DELL) 2 G	19.00	DICK TRACY 126,134 VG-	12.00
AMAZING ADLT FNTSY 12 FA	10.00	BEWARE 12 VG	20.00	CHRISTMAS PAR (GK) 2 FN	12.00	DICK TRACY 135,136 VG	13.00
AMAZING ADVENTURES 3,6 G	19.00	BEWITCHED 7 VF	15.00	CHRISTMAS PAR GK 5 VF+	28.00	DICK TRACY 141 VG	12.00
AMAZING ADVENTURES 8 GVG	28.50	BEYOND 1 FA	11.00	CHRISTMAS PAR GK 8 VF+	22.00	DOCTOR STRANGE 171 VF-	12.00
AMAZING FANTASY 11 G	18.00	BEYOND 30 VG+	10.00	CHRISTMAS PAR GK 9 VF+	14.00	DOCTOR STRANGE 175,176VF	17.00
AMAZING GHOST 16 VG	18.00	BIBLE COMPLETE OLD G	12.00	CISCO KID 3 VGF	12.50	DOGPATCH COMICS 3 GVG	16.00
AMAZING GHOST 18 VG+	20.00	BIG SHOT 47 FN-	17.00	CLASSICS 40 (75) VG	34.00	DONALD DUCK 28 NBC	12.00
AMERICAS BEST TV 1 VF	19.00	BIG SHOT 59 FN-	14.00	CLASSICS 67 VG+	16.00	DUKE OF K9 PATROL VF	10.50
ANIMAL COMICS 20 VG+	16.00	BIG SHOT 62,63,65 VG+	10.00	CLASSICS SP 141A FVF	13.50	DYNAMIC 23 VG	22.00
ANIMAL COMICS 21,26 VG	10.00	BILLY THE KID 15 FN-	10.00	COMBAT KELLY 1 GVG,4 VF	12.00	EERIE 2 FA	18.00
ANIMAL COMICS 23 FN	15.00	BLACK CAT 32,38,40 VG	10.00	COMEDY COMICS 18 FN	15.00	EH! 7 FN	21.00
ANIMAL COMICS 25 FN+	18.00	BLACK CAT 48 FN	18.00	COMIC CAPERS 2 VG	10.00	EH! 7 VG-	12.00
ANNIE OAKLEY 4 VG	10.00	BLACK CAT 62 FN+	12.00	COMICS ON PARADE 58 VG+	18.00	ELLERY QUEEN 2 FN-	50.00
ANNIE OAKLEY 5 FN-	10.00	BLACK KNIGHT (ATLAS) 1 G	45.00	COMICS ON PARADE 90 VF-	16.00	FAIRY TALES 11 FN	24.00
APACHE KID 4 FN+	15.00	BLACK KNIGHT 3 GVG	40.00	CONAN 1 FN+	60.00	FANTASTIC FOUR 16 FA	14.00
APPROVED 11 (MARINES) VG	11.50	BLACK MAGIC 4 VG	23.00	CRACK COMICS 40 GVG	10.50	FANTASTIC FOUR 17 G-	18.00
AQUAMAN 8 VG+	12.00	BLACKHAWK 23 GVG	36.00	CRAZY (ATLAS) 1 VG-	15.00	FANTASTIC FOUR 49 GVG	12.75
AQUAMAN 10 FN	15.00	BLACKHAWK 55 GVG	15.00	CRAZY (ATLAS) 7 VG-	10.00	FANTASTIC FOUR 71 VF+	12.00
AQUAMAN 14 FN	11.00	BLACKHAWK 65 VG	20.00	CREEPER 1 FN	10.50	FANTASTIC FOUR 75,76 FVF	10.50
ARCHIE 5 P NBC	15.00	BLACKHAWK 81,82 GVG	14.00	CREEPER 1 VG	10.00	FANTASTIC FOUR 77 FVF	10.50
ARCHIE 6 FA	28.50	BLACKHAWK 87,104 FN	19.00	CRIME AND JUSTICE 11 FN+	10.00	FANTASTIC FOUR ANN 1 VG+	60.00
ARCHIE 15 G-	20.00	BLACKHAWK 111 FN	17.00	CRIME CANT WIN 11 FN-	10.00	FANTASY MAST 1 FVF	15.00
ARCHIE 25,28 VG	34.00	BLAZE WONDER COLLIE 2 G	10.00	CRIME SUSPENSE 23 VG	24.00	FARMERS DAUGHTER 1 VGF	20.00
ARCHIE 33 GVG	16.50	BLAZING COMICS 5 FN+	50.00	CROWN COMICS 2 FN BAKER	28.00	FC 13 RELUCTNT DRGN FA	62.50
ARCHIE 34 G	11.00	BLAZING COMICS 5 G	13.00	DALE EVANS DC 15 VG+	16.00	FC 15 FELIX CAT G	43.00
ARCHIE 38 G+	15.00	BLAZING COMICS 8 VF	26.00	DANGER TRAIL 2 G	33.00	FC 17 POPEYE G	38.00
ARCHIE 48 VG+	18.00	BLUE BOLT V2n5 VG	16.00	DAREDEVIL 7 GVG	16.00	FC 44 TERRY/PIRATES G	29.00
ARCHIE 21,29 GVG	25.00	BLUE BOLT WEIRD 115 VG-	35.00	DAREDEVIL 8 FVF	45.00	FC 58 SMILIN JACK FA	11.00
ARCHIE GIANT 2 G	29.00	BOBBY BENSON 1 G	14.00	DAREDEVIL 8 VGF	25.00	FC 87 OSWALD RABBIT VG	23.00
ARCHIE GIANT 6 VG	34.00	BOBBY BENSON 3,14 VG	12.00	DAREDEVIL 9 FN	30.00	FC 92 LONE RANGER #1 G	32.00
ARCHIE GIANT 140 VF-	12.00	BOBBY BENSON 13 FA (FZT)	10.00	DAREDEVIL 10 FN-	25.00	FC 93 PINOCCHIO G	27.00
ARCHIE JOKE BK 15 G	13.00	BONANZA 8 FVF	15.00	DAREDEVIL 13,17 VG+	16.00	FC 102 OSWALD RABBIT VG	20.00
ARCHIE JOKE BK 17,20 VG	26.00	BONANZA 01-070-207 GVG	10.50	DAREDEVIL 22,25,29 VF	19.00	FC 116 MICKEY MOUSE G	17.00
ARCHIE JOKE BOOK 1 VG	90.00	BONANZA 12-070-210 FN	21.00	DAREDEVIL 24,25 FVF	14.00	FC 118 LONE RANGER P	13.00
ARCHIE JOKE BOOK 21 GVG	12.75	BONANZA 12-070-210 VG	14.00	DAREDEVIL 31,38 FN+	10.00	FC 138 SMITTY VG	13.00
ARCHIE JOKE BOOK 22 VG	17.00	BOY COMMANDOS 11 FN+	50.00	DAREDEVIL 32,36 VF	14.00	FC 157 MICKEY MOUSE G	16.00
ARCHIE JOKE BOOK 44 FVF	32.00	BOY COMMANDOS 19 VG	23.00	DAREDEVIL 37,40 VF-	12.00	FC 172 MOTHER GOOSE VG	26.00

NOTE: TRADE PRICES ARE FOR TRADE. DEDUCT 35% IF BUYING!

FC 201 MOTHER GOOSE G 11.50
FC 233 BUGS BUNNY FN 18.00
FC 346 ZANE GREY FN 11.00
FC 355 BUGS BUNNY FN 11.00
FC 356 DONALD DUCK VG 13.00
FC 488 JOHN CARTER VG 24.00
FC 495 UNCLE SCROOGE FA 16.00
FC 567 PRNC VALIANT VG- 10.50
FC 608 SILVERTIP FN+ 12.00
FC 608 SILVERTIP FVF 15.00
FC 690 CONQUERER GVG 16.50
FC 721 CAPT KANGAROO FN 28.00
FC 721 CAPT KANGAROO G+ 12.00
FC 721 CAPT KANGAROO VG 20.00
FC 780 CAP KANGAROO FN+ 30.00
FC 780 CPT KANGAROO VG+ 20.00
FC 784 AROUND WORLD FN 11.00
FC 821 WRINGLE WRNGL F- 12.00
FC 830 HARDY BOYS FN 15.00
FC 892 MAVERICK VG 16.00
FC 904 LEE HUNTER VF 14.00
FC 915 CASEY JONES FN 10.50
FC 920 ZORRO GVG 12.75
FC 960 ZORRO FN 25.50
FC 999 LEAVE BEAVER G 13.00
FC 1003 ZORRO VG- 12.00
FC 1024 DARBY O GILL FN 19.00
FC 1024 DARBY O GILL FVF 27.00
FC 1025 VACATION DLND VG 15.00
FC 1037 ZORRO VG 18.60
FC 1041 SEA HUNT GVG 10.50
FC 1043 3 STOOGES #1 VF- 45.00
FC 1052 BEN HUR VG 13.00
FC 1066 SUNSET STRIP FN 21.00
FC 1087 PETER GUNN VG 12.00
FC 1108 SUNSET STRIP VG 14.00
FC 1109 DONALD LIFE FN 21.00
FC 1128 ROCKY VG 25.00
FC 1139 SPARTACUS FN 25.50
FC 1144 STORY/RUTH VG+ 20.00
FC 1145 LOST WORLD VG+ 18.00
FC 1156 SWISS FAMILY FN 11.00
FC 1170 THREE STOOGES VG 12.00
FC 1188 YAK YAK FN 15.00
FC 1188 ATLANTIS LOST VF 40.00
FC 1193 REAL MCCOYS VG 13.00
FC 1202 RAWHIDE G 13.00
FC 1227 MORGAN/PIRATE VG 13.00
FC 1229 THIEF BAGHDAD FN 24.00
FC 1237 UNTOUCHBLES FILE 60.00
FC 1255 ALLADDIN FN 11.00
FC 1260 HORSEMASTERS FN 17.00
FC 1288 TWLGHT ZONE VGF 14.00
FELIX THE CAT 3D 1 FA(NO 15.00
FELIX THE CAT ANN 2 VG 38.00
FIGHT 29 VF+ 80.00
FIGHT 46 GVG 16.00
FIGHT 85 VG 12.00
FIGHT AGAINST CRIME 6 F+ 15.00
FIGHTIN MARINES 8 VG 14.00
FIGHTING AMERICAN 1 VF+ 12.00
FIGHTING INDIANS 2 VG+ 12.00
FIGHTING UNDERSEA 4 VF- 16.00
FIRESTORM 61 TEST C NM 48.75
FORBIDDEN WORLDS 4 VG 28.00
FOUR FAVORITES 29 FN 18.00
FOUR MOST 40 ACC NM 18.00
FOX AND CROW 8 GVG 16.50
FOX AND CROW 14,18 VG 14.00
FRANKENSTEIN(PRIZE)9 GVG 20.00
FTROOP 1 FVF 18.00
FUNNY STUFF 4 FN- 44.00
FUNNY STUFF 11 VG+ 16.00
GANG BUSTERS 3 VGF 24.00
GANG BUSTERS 17 VG 36.00
GENE AUTRY 14 VG 18.00
GI JOE 16 FN- 22.00
GI JOE 20,21,27,29,30 VF 14.00
GI JOE 28 VF- 12.00
GI JOE 34,35 VF 12.00
GOLDEN ARROW 4 VG 11.00
GORGO 3 GVG 12.00
GREAT FOODINI 1 GVG 10.50
GREEN ARROW LONGBOW 1 NM 11.25
GREEN LANTERN 19 G+ 12.00
GREEN LANTERN 27 VG 16.00
GROO EPIC 1 NM 13.50
GROO PC 1 NM 24.75
GROO PC 3,4,6 NM 13.50
GUADALCANAL DIARY 1 FN 48.00
GUNFIGHTER (EC) 5 VG 70.00
GUNHAWK 13 VG 12.00
GUNSMOKE (1949) 3 G+ 12.00
GUNSMOKE OLD 5 VG 14.00
HAND OF FATE 8 G 13.00
HAND OF FATE 25 VGF 16.00
HANNA BARBERA HEROS 1 VG 13.00
HANS CHRISTIAN ANDRSN VG 19.00
HAPPY COMICS 4 VF- 20.00
HARVEY HITS 1 GVG 21.00
HARVEY HITS 15 VF 25.00
HAWK AND DOVE 1 VF- 18.00
HEROIC 18 GVG 12.50
HEROIC 72 VGF FRAZETTA 12.50
HONEY WEST 1 VG 14.00
HOT ROD (FAWCETT) 2 VG 11.40
HOT ROD (FAWCETT) 3,8 FN 10.50
HOT RODS/RACING 6 FVF 10.50
HOUSE OF TERROR 3D 1 FA 12.00
HOUSE OF TERROR 3D 1 VG 34.00
HOWDY DOODY 1 P 15.00
HULK 107 FVF 18.00
HULK 108 VF 24.00
HULK 182 VG 15.00
HUMBUG 7 VF 21.00
HUMPHREY 5 VF 12.00
HUNTED 13 GVG SOTI 21.00
I LOVE LUCY 29 VG 12.00
I SPY 5 VF 18.00
IDEAL 1 VG 17.00
IDEAL CLASSICS 1 VG 34.00
INCREDIBLE HULK 3 FN- 125.00
INCREDIBLE HULK 5 C 11.50
INCREDIBLE HULK 107 FN+ 15.00
INCREDIBLE HULK 108 FN 12.00
INVADERS GK 4 FVF 13.50
IRON MAN 2 VG 28.00
IRON MAN 8 FN 15.00
IRON MAN & SUBMARINER G 25.00
IRON MAN & SUBMARINER VG 50.00
JACE PEARSON 18 VF+ 21.00
JACKIE GLEASON 8 FA 17.50
JEEP 2 VG+ 16.00
JET DREAM 1 VF 12.00
JETSONS 5 FN- 15.00
JETSONS 19 FN 14.00
JIM RAYS AVIATION VF 80.00
JOKER 25 VG- 20.00
JOURNEY INTO FEAR 1 GVG 28.50
JOURNEY INTO FEAR 21 VG 12.00
JOURNEY UNK WORLDS 4 G 17.00
JOURNEY UNK WORLDS 24 G 12.00
JOURNEY UNK WORLDS 26 VG 12.00
JOURNEY/MYSTERY 69 FVF 22.50
JOURNEY/MYSTERY 77 FN- 12.00
JOURNEY/MYSTERY 107 FN- 12.00
JOURNEY/UNK WORLD 5 GVG 25.00
JUGHEAD 5 P 12.00
JUGHEAD 8 G 13.00
JUGHEAD 8 VG 26.00
JUGHEAD 17,19 VG 20.00
JUGHEAD 29 VG 13.00
JUGHEAD ANNUAL 1 VG 64.00
JUMBO 45 G 22.00
JUMBO 52 G 18.00
JUMBO 95 FVF 48.00
JUMBO 108 VG 16.80
JUMBO 154,157,185 FVF 36.00
JUMBO 156 VG+ 20.00
JUMBO 158 FN+ 30.00
JUMBO 160 VG 16.00
JUMBO 164 FN 24.00
JUNGLE 21 G 22.00
JUNGLE, 39 FA 13.00
JUNGLE 48,50 G 14.00
JUNGLE 81,99,108,136 VG 17.00
JUNGLE 95 GVG 12.75
JUSTICE LEAGUE 30 FN 17.00
JUSTICE LEAGUE 3 TEST NM 67.50
KATY KEEN PINUP 8 VF 80.00
KEEN TEENS 2 G 11.00
KEN SHANNON 2 FN 30.00
KEN SHANNON 7 VG 13.00
KID COLT 1 G 39.00
KID COLT 3 VG 24.00
KID COLT 18 VG 12.00
KING COMICS 68 FN- 25.00
KING COMICS 76 VGF 25.00
KING COMICS 77 VG+ 22.00
KING COMICS 141 VG 11.00
KING LEONARDO 1 FN 14.00
KING ROYAL MTD 20 FVF 16.50
KING ROYAL MTD 24 VF 18.00
KORAK 11 VF 13.00
KRAZY (1948) 1 FA 15.00
KRAZY COMICS 13 FVF 21.00
LASSIE 5 VF++ 16.00
LAUGH 34,36 VF 50.00
LAUGH 37 VG 18.00
LAUGH 57 VGF 11.50
LEADING COMICS 29 VG 10.50
LIFE WITH ARCHIE 6 VF- 20.00
LIFE WITH ARCHIE 7 FN+ 13.00
LIL ABNER 62 VF+ 75.00
LIL ABNER 63 G 11.00
LIL ABNER 63,65 VGF 27.00
LIL ABNER 64 FVF 48.00
LIL ABNER 74 GVG 10.50
LIL ABNER 95 FN- 16.00
LIL JINX 14 FVF 18.00
LITTLE ARCHIE ANNL 19FVF 21.00
LITTLE AUDREY 2 FVF 45.00
LITTLE EVA 3D 1 G (NO GL 12.00
LITTLE LULU 14 GVG 21.00
LIVING BIBLE 1 POBC/VG 11.50
LONE RANGER 6,9 G 17.00
LONE RANGER 12 G 11.50
LONE RANGER 15,18 VG 23.00
LONE RANGER 17 GVG 17.00
LONE RANGER 21,26 VG 16.50
LONE RANGER 27 VG+ 22.00
LONE RANGER 34 GVG 10.50
LONE RANGER 34 VG+ 17.00
LONE RANGER 86 FN+ 20.00
LONE RANGER 83 FN+ 15.00
LONE RANGER 119 FN- 17.00
LONE RANGER 124 VG 13.00
LONE RANGER 137 VGF 16.00
LONE RANGER 143 VG SIGND 16.00
LONGSHOT 1 VF 16.50
LONGSHOT 2 VFNM 13.50
LONGSHOT 3 VF 10.50
LOONEY TUNES 10 VG- 38.00
LOONEY TUNES 32 FN 26.00
LOST IN SPACE 7 FVF 12.00
LOVE CONFESSIONS 29 FN 11.00
MAD 9 G 22.00
MAD 22 G 15.00
MAGIC 53 VG 12.00
MAGIC COMICS 44 VG+ 18.00
MAGNUS 6 FN 10.50
MAGNUS ROBOT 10 FVF 15.00
MAN FROM UNCLE 2 VG 12.00
MANHUNT 14 VG 23.00
MARCH OF COMICS 2 VF- 110.00
MARCH OF COMICS 35 FN+ 70.00
MARCH OF COMICS 55 VF- 25.00
MARCH OF COMICS 80 VF- 40.00
MARVEL SUPERHEROES 1 FN 19.50
MARVEL SUPERHEROES 12 GV 10.50
MARVEL TALES 1 G 22.00
MARVEL TALES 1 P 11.00
MARVEL TALES 101 GVG 27.00
MARVEL TALES 118 VG 20.00
MARVEL TALES 120 G+ 12.00
MARVEL TEAM UP 1 VF 30.00
MD 4 FN- 15.00
MELVIN MONSTER 5,8,8 VG 12.00
MELVIN MONSTER 9 FN 17.00
MICKEY MOUSE FC 248 VG 20.00
MIGHTY MOUSE 3D 1 FN 80.00
MISS AMERICA 6 FN 14.00
MISSION IMPOSSIBLE 1 FN+ 20.00
MISSION IMPOSSIBLE 3 VF- 20.00
MOPSY 3 VGF 12.00
MR DISTRICT ATTY 4 VG 22.00
MUTT AND JEFF 21 VGF 17.50
MUTT AND JEFF 22 FN 21.00
MUTT AND JEFF 33 FN 12.00
MY OPERATION BIKINI FVF 12.00
MY SWORD IN STONE VF 21.00
MY FAVORITE MARTN 9 FVF 12.00
MY LITTLE MARGIE 5 FVF 12.00
MYSTERIOUS ADV 2 GVG 12.00
MYSTERIOUS ADV 18 FN+ 50.00
MYSTERIOUS STORIES 5 VG+ 15.00
MYSTERY COMICS 3 G 20.00
MYSTERY TALES 22 VG 14.00
MYSTICAL TALES 2 VG- 12.00
MYSTICAL TALES 8 VG+ 13.00
NANCY 182 FN 11.00
NANCY AND SLUGGO 177 FN 11.00
NEW TERRYTOONS (GK) 1 VF 21.00
NYOKA 2 CPNO O/W FN 34.00
NYOKA 19 VG 20.00
NYOKA 23 FN- 16.00
NYOKA 23,27,28 VG+ 15.00
NYOKA 25 VG 12.00
OG WHIZ 1,2 VGF 12.50
OUR GANG 3 VG- 32.00
OUR GANG 24 VG 18.00
PANIC 11 FVF 20.00
PAUL TERRY 102 VF- 15.00
PETER PARKER 1 VFNM 27.75
PICT STOR BIBLE NEW 3 VF 42.00
PIRACY 1 G 14.00
PIRACY 2 VGF 30.00
PIRACY 5 VG 17.00
PLANET COMICS 4 PFA 100.00
PLANET COMICS 50 FA 22.00
PLANET COMICS 66 FN+ 80.00
POGO 5 G 19.00
POGO 8,9 VG 32.00
POGO 9,10 VGF 40.00
POGO 12,14,16 GVG 20.00
POLICE 125 VG 13.00
POLICE ACTION 1 VG+ 16.00
POLICE LINEUP 4 GVG 15.00
POPULAR 72 VG- 30.00
POPULAR 96 VG- 16.00
POPULAR 100 VG 20.00
POPULAR 114 VGF 14.00
POPULAR 128 VG 10.80
POPULAR COMICS 143 VF- 25.00
PREDATOR 1 NM 13.50
PRISON BREAK 5 GVG 15.00
PUNISHER 1 NM 21.00
PUNISHER MINI 1 VG 15.00
RACE FOR THE MOON 2 FA 10.50
RANGERS 18 FA 11.00
RANGERS 30 G 14.00
RANGERS 31,35,40 G 12.00
RANGERS 39 GVG 18.00
RANGERS 43 GVG 14.00
RANGERS 63 VGF 17.50
RANGERS 68 VG- 12.00
RAWHIDE 2 GVG 15.00
REAL CLUE V2n6 G 13.00
REAL FUNNIES 1 G 13.00
REAL FUNNIES 2 GVG 10.50
REAL LIFE 23 VF- 12.00
REAL SCREEN 9 VG+ 25.00
REAL SCREEN 10 G 11.00
RED DRAGON 8 G 22.00
REGGIE 3 G 17.00
REGGIE 8 VG 22.00
RIFLEMAN 2 VG+ 16.00
RINGO KID 1 G 11.00
ROBIN HOOD TALES 11 G 11.00
ROBOTMEN/LOST PLANET G 57.00
ROUNDUP 5 FN+ 20.00
ROY ROGERS 5 VGF 40.00
ROY ROGERS 8 VG 24.00
ROY ROGERS 12 VGF 22.00
ROY ROGERS 17 FN 25.50
ROY ROGERS 20 VG+ 20.00
ROY ROGERS 26 VG 14.00
SEA DEVILS 1 FA 18.00
SEA HUNT 8 VF 30.00
SECRET MYSTERIES 16 VG 13.00
SGT BILKO 4 G+ 15.00
SGT BILKO 15 GVG 15.00
SGT BILKO 18 VG- 18.00
SGT FURY 2 G 13.00
SGT FURY 3 GVG 12.50
SGT FURY 4 VG 17.00
SGT FURY 5 FN- 22.00
SGT FURY 6 FN,14 VF 19.00
SGT FURY 10 FN+ 25.00
SGT FURY 18,20 VF+ 22.00
SGT FURY 23,28,29 VF+ 13.00
SGT FURY 30 VF+ 12.00
SHADOW (1974) 1 VF 11.25
SHOCK SUSPENSE 11 FN 51.00
SMASH COMICS 48 VG 18.00
SOLDIERS OF FORTUNE 2 FN 18.00
SOLDIERS/FORTUNE 7 VG+ 12.00
SPACE ACE 5 G 19.00
SPACE ADVENTURES 40 VG+ 18.00
SPACE SQUADRON 5 VG- 30.00
SPARKLER 45,48 VG 13.00
SPARKLER 46 VGF 16.50
SPARKLING STARS 1 VG 16.00
SPARKLING STARS 2 FN 14.00
SPELLBOUND 18 VG+ 11.00
SPIDERMAN 4 FA 50.00
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SPIDERMAN 8 P,12 G- 20.00
SPIDERMAN 25 FA 12.00
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SPIDERMAN 52,54 FN 11.00
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SPIDERMAN 57 VF 22.00
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SPIDERMAN 162 VF 18.50
SPIDERMAN 175,299,301-05 12.00
SPIDERMAN 236 VG 12.00
SPIDERMAN 239 VF 15.00
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STRANGE MYSTERIES 17 FN- 14.00
STRANGE STORIES FAV 3GVG 20.00
STRANGE SUSPENSE 76,77 F 10.50
STRANGE TALES 27 GVG 12.00
STRANGE TALES 27 VG- 16.00
STRANGE TALES 85,77 VG+ 12.00
STRANGE TALES 83 FN- 12.00
STRANGE TALES 149 VF 12.00
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SUPER COMICS 62 VG- 12.00
SUPER FUNNIES 3D 1 FA 18.50
SUPER MYSTERY V7n1 FN+ 30.00
SUPER MYSTERY V7n4 FN 25.50
SUPERBOY 48 VG 20.00
SUPERBOY 88 FA 15.00
SUPERBOY 92 FN+ 12.00
SUPERBOY 137 VG 17.00
SUPERBOY 145 VG+ 15.00
SUPERMAGICIAN V3n 4 VF 30.00
SUPERMAGICIAN V3n 5 FN- 13.00
SUPERMAGICIAN V4n 4 FN 13.00
SUPERMAN 95 VG 46.00
SUPERMAN 107 G 18.00
SUPERMAN 128 G 11.50
SUPERMAN 130 G+ 15.00
SUPERMAN 136 GVG 12.75
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TALES/ASTONISH 37 G 19.00
TALES/ASTONISH 59 VG+ 20.00
TALES/ASTONISH 64,92 FN 13.00
TALES/ASTONISH 87 FVF 20.00
LOONEY TUNES 129 VF 30.00
LOST IN SPACE 12 VG 10.50
MAD 23 VG 12.00
MAGIC 1 NM 12.00
MAGIC COMICS 1 VG+ 18.00
MAGNUS 1 VF 15.00
MAN FROM U.N.C.L.E. 1 VG 12.00
MARCH OF COMICS 1 VG 12.00
MARVEL TALES 100 VG 12.00
MARVEL TALES 119 VG 20.00
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MARVEL TALES

Comic Book Character Memorabilia

by

John Snyder

Superman Sirocco Statue Circa 1940 (hand painted, pressed wood). One of the most famous, desirable, and rare of all Superman collectibles.

(Editor's note: The cover article in this issue of CBM was written by collectibles expert and long time friend, John K. Snyder. Before you read his article I thought you might like to know a little about John. He served under four different administrations in Washington D.C. His last government position was Acting Under Secretary for the Department Of Commerce. He received the bronze medal for assisting in the development of a national policy for the travel industry, and then moved into the private sector to become the Executive Vice President of a prestigious travel association. John is presently a consultant for the development of education and training programs. He also teaches a course on collecting and investing in comic memorabilia at a state university. He is a serious investor and broker of rare comic collectibles and was the first person to sell a comic book for more than $30,000 and a piece of comic book related art for more than $100,000. John also has one of the finest collections of comic book memorabilia in the country. Additionally, John is a price consultant for many collectible related books, including The Overstreet Comic Book Price Guide. He has an uncanny ability to predict the escalation of prices on comic books and comic book related art. CBM is privileged to print his article.)

The purpose of this article is to provide information about an important aspect of our hobby not usually considered by comic book collectors. Before pursuing this article, I would like to give you a brief review of my opening remarks in the class that I teach for the Indiana-Purdue University Campus in Indianapolis.

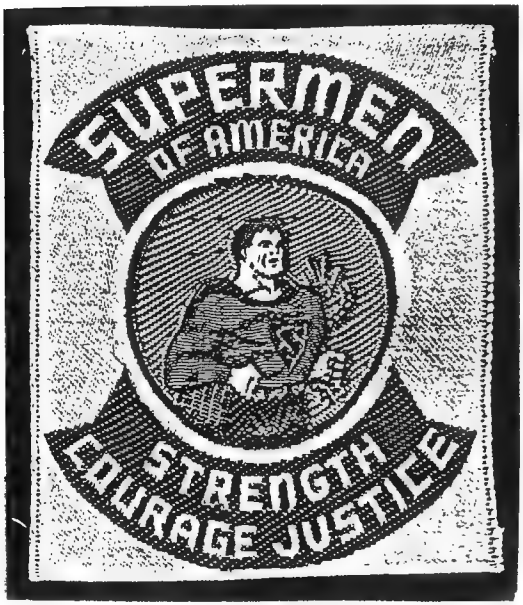
Investing money is easy, but making a profit is an art. Very few people have the ability to accomplish this task. The reasons for failure may be lack of time devoted to the investment or inadequate information on the subject. Most folks rely on tips or hire an individual to handle their finances. This in many cases leads to a loss of funds.

I can't guarantee financial success in what I recommend you buy, but I can prove that the track record for investing in comic memorabilia has been positive over the last twenty years.

Let's talk about how employees of financial institutions work the U.S. marketplace. The top brokerage houses in this country deal in many areas of investments. The markets they deal in are basically categorized as "efficient" and "non-efficient". A non-efficient market is dominated by investors that are totally interested in what they are buying. Our hobby is one that falls into this category. The clients in the efficient market take the advice of the broker and (text cont. page 12)

At right: *Superman's Christmas Adventure* (1940) given away at Macy's Department Store. Note the word "Macy's" has been drawn in the same style as the famous Superman logo.

Below: A beautiful example of the rare 1943 "Supermen Of America" Patch which replaced the Button for two weeks as a result of metal shortage during WWII.



No.	Description	Circa	Known Population	Value
1)	Superman Sweater Patch	1940	2	$3,000.00
2)	Superman Secret Compartment Rings:			
	Type a - Candy Ring with picture	1940	7	$5,500.00
	Type b - Gum Ring with Superman on top	1940	6	$6,000.00
3)	Superman-Tim Patches (5)	1945	one set	$7,500.00
4)	Superman Statue 6"	1940	12	$3,000.00
5)	Superman Beanie (2 propellers)	1948	2	$1,000.00
6)	Superman Parachute Rocket (H-O Oates)	1941	1	$1,500.00
7)	Superman Kellogga Propeller Gun (2 propellers)	1940s	5	$600.00
8)	Superman Membership Ring (Used as a prize in Action Comics)	1940	10	$5,000.00
9)	Superman Rectangular Patch (Used to replace membership button)	1943	6	$3,000.00
10)	Superman Circular Badge (Gum Inc.)	1940	2	$2,000.00

Chart listing the top ten rarest Superman items.

John's picks for the top twenty rarest items.

Description	Circa	Known Population	Value
1) Little Orphan Annie Altrescope Ring	1942	3	$2,400.00
2) Lone Ranger Town (Complete with Cereal Boxes)	1948	10	$2,000.00
3) Tom Mix Deputy Ring	1934	3	$3,850.00
4) Doc Savage Medal Of Honor	1936	2	$2,000.00
5) Don Winslow Lt. Commander Pin	1939	5	$1,000.00
6) Captain Midnight Flight Commander Badge	1939	7	$1,500.00
7) Jack Armstrong Glow In The Dark Crocodile Whistle	1941	2	$1,200.00
8) The Spider Movie Serial Ring	1939	4	$4,000.00
9) Sgt. Preston Poster (Contest 1st Prize)	1950	5	$600.00
10) Donald Duck Ice Frost Beenie	1949	6	$1,000.00
11) Buck Rodgers Cloth Patch	1935	3	$1,650.00
12) Flash Pinback with letter	1943	5	$1,500.00
13) Sgt Preston Membership Badge	1949		
White		5	$1,500.00
Yellow		1	$2,000.00
14) Buck Rodgers Cut-Out Book	1936	3	$3,000.00
15) Frank Buck Leopard Ring (3 versions)	1939	7	$1,000.00
16) Valric The Viking Ring	1949	3	$1,500.00
17) Tom Mix Good Luck Charm	1935	5	$400.00
18) Lone Ranger Siren Whistle	1941	6	$900.00
19) Hopalong Cassidy T.V. Chair	1949	10	$525.00
20) Captain Battle Boys Brigade Pinback	1941	8	$500.00

provide him with their funds to invest as the broker sees fit. In other words, the buyers could care less about what the middleman does with their money as long as they are convinced they will make a profit. Those who invest in stocks, bonds, and commodities are constantly buying and selling. Observing the price charts for these elements one will note many ups and downs in the net worth of the investments.

In reviewing the comic character collectibles market over a number of years, you will note the curve in the price charts moving gradually higher. Part of the explanation for this upward trend relates to the fact that we enjoy and retain our merchandise in the development of our collections. This stabilizes the dealer's inventories and puts upward pressure on the value of our acquisitions as new players enter into the marketplace to buy.

We don't have the worry about people panicking and dumping their collections on the market. In fact, we wish they would sell so we could buy some of those elusive, rare items. It's been proven over and over that this type of investing flourishes even during times of recession.

Another point I would like to make is that our hobby has evolved into four separate groupings. These are comic art, comic books, toys, and premiums. In the past, these divisions of the market have had different collector followings. However, this is changing with the proliferation of new types of comic conventions, price guides, and informational magazines. Eventually, people will want to buy into the other components of the market as they learn more about them. This will cause a change in the value and desirability of some items as collectors shift their buying patterns from one area of the market to another.

For most, the information I am going to provide next will be completely new, while some may know exactly what I am referring to. In fact, you may be way ahead of me.

(text cont. on page 15)

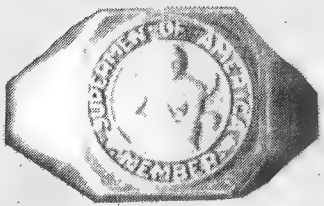
Top to bottom:

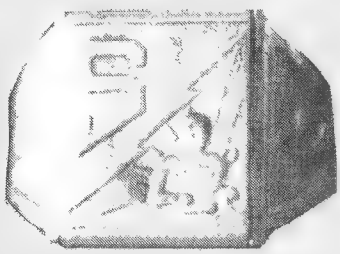
1) Superman membership ring used as a prize in *Action Comics*. 1600 were manufactured in 1940. Ten known to exist today. Value $5000.

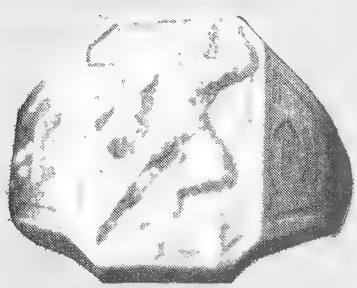
2) Superman secret compartment ring type b (Gum Inc.). Circa 1940. Value $6000.

3) Superman secret compartment initial ring type a. Has small color "photo" of Superman inside. Candy Premium circa 1940. Value $5500.

4) Superman-Tim ring.







Comic Books

As a special promotional inducement to exhibitors, the Fawcett Publishing Company has issued a colorful comic strip booklet, in limited quantities, devoted to "Captain Marvel" exclusively. Unlike the regular "Whiz Comics" cartoon booklets which carry additional cartoon strips, this one is devoted completely, in sixty-four colorful pages, to "Captain Marvel's" exciting adventures. Price: 3¢ each while they last!

Considering the very low cost, no exhibitor can afford to let an opportunity like this one pass! At three cents, the novelty item is cheap enough to be used as a give-away, and should surely be most satisfactory as a special prize given to lucky winners in any contest run with the showing of the film.

Full-Color "Captain Marvel" Fan Photo

A full color 8 x 10 photo of Captain Marvel (sample of which is included here) is available at an unusually low price of $2.25 per single thousand and $2.00 per thousand for orders of three thousand or more. This price includes shipping charges (check or money order must accompany order). This item can be utilized as a herald by imprinting playdate and other copy on reverse side. It also has value as a give-away item for patrons attending initial episode of Captain Marvel or final episode of preceding serial. Orders should be directed to Fawcett Publications, Fawcett Building, Greenwich, Conn.

Order All Items On These Two Pages From

Fawcett Publications

Fawcett Building

Greenwich, Conn.

Promotional announcements taken from the 1940 Captain Marvel movie serial press book. This promo supports the contention that *Special Edition Comics* #1 was given away at movie theaters.

Chart listing Superman giveaway comics.

No.	Description	Circa	Known Population	Value
1)	Superman (Macy's Comic Giveaway)	1940	50	$750.00
2)	Lone Ranger (Ice Cream)	1939	20	$475.00
3)	Buster Brown Book I (Shoes)	1904	7	$1,200.00
4)	Flash Comics (Wheaties Giveaway)	1946	50	$325.00
5)	Special Edition Comics (Capt. Marvel Movie Theatre Giveaway)	1940	75	$4,000.00
6)	March Of Comics #4	1946	75	$3,000.00
7)	Tom Mix #1 (Ralston Cereal)	1940	75	$600.00
8)	Billy's Big Game (Capt. Marvel/Carnation Milk)	1946	2	$3,000.00
9)	Carnival Of Comics (Wheatena Cereal)	1933	50	$3,000.00

A trio of Capt. Marvel Family statuettes used as premiums in Fawcett Comics.

A quartette of rare Fawcett figures circa 1946.
These were used as displays and sold only in stores that carried the Fawcett line of comics.
Note the addition of the Marvel Bunny. Value: $10,000.

If this is the case, bear with me as I talk about one of the best kept secrets in the comic field, the collecting of comic book related premiums. Let me start with one example of how rare these giveaways are. Can you name the top ten rarest Superman collectibles? Well, if you included the comics *Action* #1 or *Superman* #1, you are incorrect! The top ten rarest Superman items are all premiums! (See chart on page 11 and note that they are not listed in order of rarity.)

For example, the Superman Bread Campaign produced many rare items during World War II. The reason they are not listed above is because the merchandise produced is **so scarce** that it is impossible to give a market value.

The above prices and those reflected in the rest of this discussion are based on the latest known sales or price guide listings. The population figures are my best estimate based on interviews with prominent collectors in the market.

Most of you reading this article are likely comic book collectors. Please don't misunderstand what I have just said about rare premiums. Comic books are also very rare and many are still underpriced, but the premiums that were advertised in the comic books are far rarer, make no mistake about it!

Many of the top comic book investors of the 80's are active buyers of premiums today. Famous collectors like Harry Matetsky, Bob Overstreet, Steve Geppi, Phil Hecht, Bob Hirtz, Ted Hake, Danny Fuchs, Ed Pragler, Frank Salacuse, Robert Hall, Charlie Crane, John Heinz, and others are actively looking to invest in many of the rare premiums. Even Mark Wilson was seen purchasing Howdy Doody and Buck Roger giveaways at the Dallas Nostalgia Show. Bruce Hamilton was observed gloating over his comic premium. Bruce even produced a Dick Tracy comic book used as a giveaway for a bread company last year.

Let's talk about the history of premiums. The first comic character premium that I have been able to document was created in 1904. Many experts agree that this was the first comic book although it was of irregular size. It was called *Buster Brown Book I.* For reference, Bob Lesser has a picture of the 2nd issue in his book. This premium and all others like it were designed to promote a comic character who in turn encourages children to want a product, which in this case was shoes. You ordered the premium through the mail by sending coupons and small change or received it free when purchasing an item at a store or attending a movie theater. The cereal companies also played a role in the marketing of premiums.

With the invention of the radio, the comic characters flourished. The promoters of food and other products realized that to get to the kids they had to develop imaginary characters to influence them. By winning the "boys and girls" over, the sponsors of radio shows knew mothers would give in and obtain their products for the child's needs. Lone Ranger sold bread, ice cream, and milk. Superman and Capt. Midnight got into the act and so did Roy, Gene, and Hoppy. Book publishers realized the potential marketing power of these newly designed characters heard on radio and started to publish comic books devoted to the new hero on the block. The race was on to develop new ideas for use in the creation of comic characters to hype the latest products.

The publishers and sponsors of radio and T.V. programs realized that by organizing comic clubs they could solidify the support of young followers. D.C. and Fawcett were the pioneers in creating these clubs. They produced some of the rarest and best premiums in comic collecting.The Overstreet Comic Price Guide section, which reviews important historic book titles, is well represented by comic book premiums.

All of the items shown on pages 14 and 16, are very difficult to obtain. They were used to promote the Capt. Marvel Club. The Capt. Marvel 5" statuette has a population of six and has sold for $8,000. Fawcett produced the Capt. marvel Jr. and Mary Marvel statuettes as well. These are very desirable and have sold for over $2,750 each. They also made a 6" set of statuettes in late 1946 which included Hoppy, The Marvel Bunny. The four pieces with the boxes will bring over $10,000 today. These were created entirely to help promote Fawcett's comic book line of characters.

Other prominent clubs that were advertised in the comic books were U.S. Jones Cadets, Junior Justice Society of America, Captain America Sentinels of Liberty, Lone Ranger Safety Scouts, Straight Arrow Club, Captain Midnight Secret Squadron, Don Winslow Squadron of Peace, Tom Mix Straight Shooters, Roy Rogers Pioneers, Little Lulu Dell Club, Gene Autry Flying A-Ranch, Red Ryder Victory Patrol, Cisco Kid Ranchers, Space Patrol, Buck Rogers Solar Scouts, Captain Battle Boy's Brigade, Shield G-Man Club, Green Hornet Club, Green Lama Club, Howdy Doody Club, Tarzan Radio Club, Terry And The Pirates Club, Skippy Mystic Circle, Supermen Of America Club, Federal Men's Club, and many, many others.

There were famous sport figures who promoted products in comics. My favorite premiums designed for these stars are as follows: Joe Louis ring, Ted Williams Baseball ring, Joe Dimaggio Sports Club ring, Babe Ruth Umpire Scorekeeper, two versions (Boston & New York), Babe Ruth "Ask Me" Game, Andy Pafco Ball/Strike ring, Jack Armstrong Baseball Centennial ring, Dizzy Dean ring (two versions), Dizzy Dean lucky piece, and last but not least, the Babe Ruth Gold ring.

The premiums offered by radio, movie theaters, and T.V., mingled with comic books and toys, created a desire for the child to listen and watch many of the programs offered by the sponsors. Even today this marketing approach still works. Comic books, rings, dolls and other toys can still be acquired in food franchises, cereal boxes, and shoe and clothing stores as giveaways. This is very important in the continuation and development of premium collection. The children that obtain the premiums of today will be the collectors of tomorrow.

As you review the charts listing my favorite top twenty premiums, nine comic book giveaways, and those underpriced sleepers, please note that I did not include any of the Superman or Capt. Marvel (text cont. page 17)

Above: Front cover of *Captain Marvel Adventures* #53 (Feb. 1, 1946)

Left: Back cover of *Captain Marvel Adventures* #53 featuring ads for Capt. Marvel Club premiums, including the Capt. Marvel statuette, Capt. Marvel pennant, Marvel Family felt emblems, and Club membership. Note "dandy" CM pencil holder in upper right corner.

Lower right: Nationally known collector, premiums expert, and Price Guide advisor, **John Snyder**

Top twenty Premium "Sleepers".

Description	Circa	Known Population	Value
1) Howdy Doody Jack In The Box Ring	1950	2	$500.00
2) Batman Punch Out Plane & Mask (Movie Serial Promos)	1943	5	$500.00@
3) The Spirit Mask	1942	10	$250.00
4) Captain Video Mystic Decoder	1949	8	$200.00
5) Space Patrol Smoke Guns (red & green versions)	1950	20	$250.00@
6) Cisco Kid Secret Compartment Ring	?	5	$1,000.00
7) Operator 5 Skull Ring	1939	5	$1,200.00
8) Phantom Club Pinback	1942	3	$700.00
9) Strait Arrow "Rite & Lite" Arrow Head	1951	5	$200.00
10) Nancy & Sluggo Dolls (Grape Nuts Flakes)	1939	1	$1,000.00
11) Space Patrol Lunar Fleet Base	1954	7	$800.00
12) Lone Ranger Ice Cream Rings & Bracelets	1939	ultra-rare	?
13) Captain Midnight Map	1941	8	$400.00
14) Lone Ranger Gold Ore Ring	1948	4	$1,500.00
15) Lone Ranger Chief Scout Postcards Set	1939	3	$400.00
16) Tom Mix Bracelets with 4 charms	1936	5	$500.00
17) U.S. Jones Membership Kit	1941	3	$1,500.00
18) Shield Projector with comic slides	1941	3	$600.00
19) Singing Lady Punch Out Circus	1936	9	$150.00
20) Green Hornet Secret Compartment Ring	1947	18	$500.00

items that were already discussed.

Even given the above, there are additional reasons why certain premiums are so scarce. One of the most important reasons is that hardware items from the thirties, forties, and fifties were not ordered until all the requests were mailed in from the children. Therefore no overruns are found in warehouses today. I can remember back in the fifties waiting for up to six months to receive a premium.

Collecting the cardboard signs that promoted these characters can also be fun and profitable. Some beautiful examples of these are the six foot cutout posters promoting Lone Ranger and Straight Arrow. Other signs, like the three and four foot displays showing Superman, Shadow, Doc Savage, Dick Tracy, Donald Duck and others, are highly sought after. The cost can run as high as $2,000 each on several of these promos. Cereal boxes that featured Superman, Hoppy, Lone Ranger, Disney characters, Bugs Bunny, and others are often priced at $500 or more per box.

Comic premiums represent a fascinating subject to study and collect. These items were designed to fulfill every child's dreams with posters, beanies, whistles, rings, bracelets, maps, figures, books, punchouts, patches, manuals, masks, badges, neckerchiefs, guns, hats, decoders, planes, cards, puzzles, periscopes, etc., etc.. I am convinced that many new hobbyists will venture into this active market to buy, buy, buy.

I only touched on a few of the rare premiums that exist today. Interested parties can find many others listed in the ***Tomart's Guide To Premiums And Cereal Box Collectibles*** on collecting comic character memorabilia. I highly recommend this book as a reference and guide. It includes information on radio, T.V., pulps, cereal boxes, and other comic book collectibles. Comic character memorabilia is one of the better investments you can make, and I highly recommend it for fun and profit. Well, I wish I had more space and time, but until a future issue of CBM, "That's All, Folks."

Send your comments and questions to John Snyder c/o CBM

Tomart's Radio Premium & Cereal Box Collectibles Price Guide

Included are all the rings, badges, decoders, secret code manuals and other amazing gadgets which thrilled over 2 generations of kids from the '30s to the '60s ... the golden age of character premium giveaways. Up to date values for Superman, Capt. Marvel, Lone Ranger, Shadow, Capt. Midnight, Roy Rogers, Dick Tracy, Jack Armstrong, Orphan Annie, Tom Mix and 100's of other champions of BLB, comic book, and early TV fame. Soft cover, 176 pages. $22.95 + P&H.

Other Tomart Price Guides Available

Tomart publishes the most comprehensive photo price guides available. Each guide is crammed full of verified information and 1000's of photos. *Space Adventure* covers all merchandise categories for *Star Trek*, *Star Wars*, Buck Rodgers, Flash Gordon, and 16 other popular space collectible subjects; *Action Figures* includes G.I. Joe, super heroes, monsters, TV & movie heroes, etc – the book has been so popular it created *Action Figure Digest* magazine; *Character & Promotional GLASSES* is another leader in its field; *Golden Book Collectibles* includes all known books, toys, etc; the Tomart Disneyana series "is a must for any Disney collector" – *USA Today*. In *Garage Sale Gold*, 38 leading experts pick the most valuable collectibles of the 50s, 60s, 70s & 80s ... 60 subjects covered.

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CBM1

CBM *presents* SLEEPERS

by **Sean Linkenback**

Once again this column will be split between Golden Age and Silver Age. As the Silver Age D.C. market starts to go **super nova** (similar to the Marvel Market three years ago), it's a prudent idea to keep a sharp eye on trends in this area.

GOLDEN AGE GOODIES

1) ***Whiz Comics* #15** (Mar 1941) Origin of Sivana. A very popular second stringer, this comic has always been in strong demand with Fawcett collectors, and is very inexpensive when compared to other origin issues of comparable age.

2) ***Action Comics* #17** (Dec 1938) Although this book is already fairly high priced, it is the second cover appearance of Superman, most important of all comic book heroes. This book is in constant demand and should be much closer in price to *Detective* #29 and #31.

3) ***Flash Comics* #6** (Jun 1940) Another second cover appearance of a very important character. Flash was the third D.C. character to receive his own title and a cornerstone of D.C.'s empire. This issue is much more desirable than #'s 3-5.

4) ***Adventure Comics* #42** (Sep 1939) I'm sure that you are catching on to this by now; but just in case, second Sandman cover and a classic one at that (Aren't they all?). This is a tough cookie to find, but well worth the search.

5) ***Marvel Mystery Comics* #4** (Feb 1940) Another issue that is already a bit costly, but it is the first cover appearance of Sub-Mariner and deserves a second look.

THE DC SILVER AGE MARKET

1) All Silver Age D.C.'s with appearances by Golden Age characters are very hot, led by ***Flash* #137** and ***Showcase* #55**. This is understandably so, as ***Flash* #137** re-introduces several major GA characters who decide to reform the Justice Society Of America. This book will probably climb in value to around 70% of ***Flash* #123**.

2) ***Showcase* #55** looks to be *the* major late issue Showcase key. I have had reports of $150 - $175 for a near mint copy. As the first Silver Age comic devoted solely to Golden Age characters, the potential on this book is incredible.

3) ***Brave And The Bold* #34** is the most requested non Golden Age character book. Collectors are finally recognizing that this is only the third D.C. Silver Age hero and that this book is at least as important as ***Showcase* #34** and equally as hard to find in nice shape.

4) Another hint for Hawkman collectors. While you focus your collecting energies on ***Mystery in Space* #87-90**, don't forget ***Brave and The Bold* #51** (with a Hawkman/Aquaman team-up that is also a pre-***Hawkman* #1** appearance), and the almost totally forgotten but sensational Hawkman appearance in ***Atom* #7** (Chronologically the first appearance of the winged wonder after the six ***Brave & Bold*** tryout appearances, PLUS introduces the Atom/Hawkman Team by none other than Gil Kane and Murphy Anderson. What an incredible book!).

5) ***Tales Of The Unexpected*** continues to be blazingly hot. All 10 cent cover price issues are in very high demand, **#40** has already emerged as a major key and **#43** looks to follow suit. It is the first Space Ranger cover and uses the beautiful gray undertones that are also used on ***Mystery In Space* #55**, and ***Showcase* #25** .

6) Speaking of ***Showcase #25*** , demand for all ***Showcase*** issues remains at an all time high! All first appearances are in constant demand in virtually any shape, including poor and fair! It is not out of bounds to think that this title will go up 50% *or more* in the next 6-8 months. Better get 'em while the gettin' is good. That will do it for this time - next time a Golden Age bonanza!

Send your comments and questions for Sean Linkenback to :
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(Editors Note: Sean is now the proud father of a new comic book store purported to be one of the finest in the Atlanta Georgia area. Congrats from CBM!)

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THE STRANGE CASE OF THE COMICOLLECTORBUS

By William G. Bernhardt

(Editors note: William Bernhardt's first novel, PRIMARY JUSTICE, is being published by Ballantine books in January 15th, 1992. Ballantine is also publishing two other books by Mr. Bernhardt, THE CODE OF BUDDYHOOD and EARTHLY JUSTICE, currently scheduled for publication the following June and November. He has also published short stories in various magazines such as MODERN SHORT STORIES and VERDICT. William Bernhardt also published several nonfiction articles in CBG and AMAZING HEROES.)

It is well known in the sociological community that certain subcultures of American society produce unique, inexplicable behavioral variants. These subcultures usually thrive in the dark underbelly of America, hidden away in the deep recesses of the American psyche, shielded from public scrutiny.

They are, none the less, all too real.

Perhaps the best known of these dark subcultures is the "all-guy" phenomenon. It is well known that males, isolated from the influence of the opposite sex, even for periods of time as brief as a single Saturday night, will develop strange, aberrant behavior patterns. Clinical studies reveal that these men undergo a de-evolutionary reversion during which they descend from "homo sapiens" to something closer to "single-celled organism."

Some of the behavior observed during these de-evolutionary slides is truly shocking. Men pass around cartons of milk and drink from the carton. Men eat vast quantities of beer and pizza, usually surrounded by countless remote control devices. Men play card games roughly as complex as "Old Maid" and act as if they are exercises in machismo. Men think loud belches are funny. Men make fun of the time women waste in fruitless pursuits such as shopping or gardening, then talk for hours about their model train sets. Men abhor bright pastel colors, especially pink and apricot, because they are "wussy." It's frightening.

An equally frightening, and potentially pathological, substrata of American culture is the species known as the comic collector, or, as the scientists say, comicollectorbus. This subspecies has been under close observation for nearly twenty years now, and some of the results are truly shocking. Alone, this subspecies has been known to spend hours sitting in a cool, dry room, perusing pictorial periodicals poorly printed on pulp paper. (Try saying that three times fast.) When two or more of these pulp paper fiends are gathered together in the same room, however, the results are nothing less than bizarre.

Comic collectors are perhaps best known for speaking in tongues. This once rare phenomenon, formerly associated with outre religious organizations, is an everyday reality in the life of the comic collector (known by insiders as the "CC"). At documented gatherings of CCs, social scientists have recorded actual statements such as "Well, it's a coverless NM w/staple stress and missing chip on lower FC." The other collectors in the room then nod their heads, as if some sort of information has just been imparted.

In similar incidents, CCs have been known to converse for hours on such esoteric subjects as the virtues of mylar as opposed to polypropylene or PVC bags, and whether the Indiana collection is really just the Frank Church collection being resold under a different name. Observers were baffled.

Comic collectors have been known to exhibit a strange sense of priorities. Incidents have been recorded in which the CC relaxes, setting a wet glass on a cherrywood end table without a coaster and eating a drippy-beef sandwich over a designer bedspread. That self-same CC will go into paroxysms of panic, however, when someone even suggests that they might like to touch his VFN copy of Jumbo Comics #1. The approach of a dog, cat, or other household pet

within fifty feet of a pre-1965 comic has been known to trigger the same reaction.

In the past, practical jokers have taken advantage of this phenomenon by startling the unaware CC with statements such as "Hey, is this comic supposed to be folded down the middle?" or even "Hey, look what I found in the cat litter box." The fits of temporary insanity produced by these cruel jests are sufficient to serve as a defense to murder in most states.

The fiscal practices of the CCs have been subjected to similar scientific scrutiny. Clinical observers have noted that the typical CC may well be perfectly content to scrimp with regard to such non-essentials as food, housing, automobiles and personal appearance. The CC is often content to wear the same "Hug A Wookie" t-shirt for years, or to live on an unchanging diet of Vienna sausages and pizza rolls. That self-same CC however, will feel driven, indeed obligated, to spend ever-increasing oodles of money on his monthly supply of new comics.

"Well, I have to keep up," the CC will say, shrugging helplessly, in the same manner that one might say, "Well, I suppose we can't impeach Dan Quayle for stupidity."

Similarly, the CC will attempt to explain why the electricity has been shut off with "Good grief, I couldn't pass up a G-VG *All-Star* #4 at twenty percent below Guide, much less the tenth volume in Another Rainbow's bound and slipcovered Barks' collection." Spouses and other non-CCs are typically unimpressed.

Perhaps the most bizarre of the behavioral quirks associated with the CC is the renowned idiot savantism. You may remember the character from Rain Man who could multiply complex sums but couldn't remember what he left in the microwave. Similarly, some CCs will be able to effortlessly inform you that issue #135 of *Adventure Comics* contains the first appearance of Krypto's blue flea collar, but will be totally unaware that amenities such as shaving and deodorant are important elements of personal hygiene. The savant CC will undoubtedly be able to tell you that Fred Ray drew the cover of *Superman* #14 after his work on the Boy Commandos but before his Tommy Tomorrow, but may be unaware that sword-and-sorcery barbarian costumes do not make a positive fashion statement.

In order to graphically demonstrate the potential dangers posed by this fascinating subculture, I have managed to obtain an actual transcript of a conversation between two CCs "in the wild," observed by hidden camera. The conversation took place in a dark, smoky convention hotel room. The two CCs were thin, wiry and disreputable-looking. Both looked suspiciously scruffy, hadn't shaved for several days, and wore blue jeans with a dark t-shirt.

The taller of the two (let's call him "Exhibit A"), looking suspiciously from side-to-side, says, "Have you got the stuff, man?"

The other (Exhibit B) responds, "Yeah, man, I got the stuff."

"Is it the real thing?"

Exhibit B becomes agitated. "What do you mean, is it the real thing? Of course it's the real thing. What do you take me for, man?"

"I just wanted to be sure. I've been burned before."

"Well, this is the real thing, man. Pure. Unadulterated."

Exhibit A takes a deep breath, then wipes his brow. "Fine, fine. Let's see the stuff."

Exhibit B eyes him narrowly. "Let's see the money."

"You first, man."

"No, you."

"No, you."

"You."

"You."

(This goes on for some quarter of an hour.)

At last, Exhibit B relents. "All right, fine. You win. Here it is." He spreads a complete run of the first thirty issues of *The Brave And The Bold* in Near Mint condition across the hotel room bed.

Exhibit A begins breathing in short, shallow gasps. His eyes widen. He has a hungry look. "Oh, wow. Oh, wow, man. This is fabulous. Totally awesome. I'm high, man. I'm as high as a kite."

He pauses and reaches out to touch one of the comics. A sharp look from Exhibit B stops him dead in his tracks.

"I've gotta have this stuff, man. I gotta."

Exhibit B smiles. "I'm sure we can come to an arrangement."

Exhibit A hesitates. "Are you sure this stuff is pure, man?"

"Absolutely positive. Totally unrestored. They've been kept for years by a little old lady in Schenectady in an upright position in a cool, dry closet."

"Oh, man. Oh, man!" His eyes grow even wider. "I gotta have this stuff." He reaches into his pocket and withdraws a paper sack stuffed with dollar bills. "Here's the money, man. You don't have to count it."

Exhibit B makes a snorting noise and begins counting.

Exhibit A falls to the floor and embraces his new belongings. "Man! I can't believe this is happening. I can't believe these are really mine." He begins to weep. "I'm in the stratosphere, man."

"Glad I could be of service," Exhibit B says, pocketing the cash. "Come back again when you need another fix."

The D.A. has decided not to prosecute.

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by ERIK ANDRESEN

OBSCURE GENRES DEPARTMENT- You're probably somewhat familiar with the major comic book genres which flourished from the 1940's to the 1960's. (If not, don't worry. I'll tell you about them someday.) There were Crime comics, Horror comics, War comics, Western comics, and Romance comics, for example. Each of these were represented by hundreds of titles and produced by dozens of publishers in their heyday. Yet there were other genres which didn't go quite so far. In many cases, collectors are generally unaware of their very existence. One of these overlooked relics of comics history is the Nurse genre.

The Nurse genre flourished (if you can call it that) from late 1961 to early 1964. Nurse comics generally chronicle the life and loves of a young, heroic, and beautiful nurse as she saves lives and flirts with handsome doctors and patients from issue to issue. The Nurse genre was apparently born out of slumping Romance comic sales and popular medical TV shows. The publishers probably hoped that adding regular characters and soap-opera like situations would attract a more steady readership.

The very first Nurse comic was *Nellie The Nurse*, published by Marvel/Atlas from 1945 to 1952 (36 issues). This is a slapstick good-girl-art comic similar to *Millie The Model*. As such, it's closer to Archie than most 1960's Nurse comics, and in some issues, Nellie appears to be a nurse in name only. In 1957, Atlas published two one-shot Nurse books; another *Nellie The Nurse*, with art by Bill Everett, and *The Romances Of Nurse Helen Grant*, which was the first Nurse comic to intermix with the Romance genre.

After a four year hiatus, the Nurse genre was back in earnest. In August, 1961, Charlton published *Nurse Besty Crane* (formerly *Teen Secret Diary*), which lasted 16 issues until March, 1964. It featured lengthy, soap-opera like plots with exotic diseases and awkward love triangles. Many issues of this and other Charlton Nurse books showcase artwork by Dick Giordano.

A month after Charlton unveiled *Nurse Betsy Crane*, Marvel blessed the world by offering it *Linda Carter, Student Nurse*. Amazingly, *Linda Carter* #1 predates *Fantastic Four* #1 by two months, which shows you where their priorities were in those days. Imagine if *Linda Carter* had been such an unprecedented success that the *Fantastic Four* was deemed unnecessary! ("Excelsior! The Mighty Marvel Age of Nurses Continues! Nuff Said!")

Many a Marvel enthusiast overlooks the pre-hero Marvel era, and there is a tendency to view it as separate from the

Marvel Age of Superheroes. But in reality, the Marvel Superhero era was merely a continuation of the pre-Hero era. Just as most of Marvel's campy monster plots were later restructured as Superhero stories, the romantic themes in *Linda Carter* parallel the romantic subplots of *Spider-Man, Fantastic Four, Thor,* and *Iron Man* which added greatly to their appeal as stories. In fact, LINDA CARTER'S best friend is a glamorous blonde named "Gwen". Now where have we heard that name before? Don't forget that Stan Lee wrote all of these stories too, and that he may have put just as much talent and effort into one of these books as something you just paid $500 for.

The artwork for *Linda Carter* was done by Al Hartley, a notable and prolific humor artist, who previously drew a lot of Atlas Romance stories, and later did a tremendous amount of artwork for Archie. Immediately after *Linda Carter* was cancelled (issue #9), Hartley was assigned the THOR story in *Journey Into Mystery* #90. The result is positively scary. Dr. Blake's Nurse, Jane, looks exactly like Linda Carter, and is featured prominently in the story. In fact, the whole issue reads like a spat between Linda Carter, and one of her more rambunctious Doctor boyfriends. This issue is generally ignored by collectors because "it's not Kirby", but it should be studied more carefully, because it yields great insight into how the Marvel pre-Hero age and the Marvel Superhero Age are interconnected.

A month after *Linda Carter, Student Nurse* #1, (and a month before *Fantastic Four* #1), Dell Publishing produced *Linda Lark, Student Nurse* #1 (most student nurses were named Linda in those days.) The title changed immediately to *Linda Lark,, Registered Nurse,* possibly to avoid confusion with the Marvel title, and later changed again to *Nurse Linda Lark. Linda Lark* only lasted 9 issues, but they are mighty fine issues. At that time, Dell had raised their cover price to 15 cents (all other companies were still a dime), and were desperately trying to produce quality comics that were worth 50% more than their competition. (As a general rule, All 15 cent Dells are relatively scarce and vastly undervalued.) Dell had also just obtained the great LB Cole as their art director when Gilberton (Classics Illustrated) stopped producing new stuff. As a result, every issue of *Linda Lark* has a beautiful painted cover and striking interior artwork. Read the stories at your own risk, but if you do, you'll be comforted to know that *Linda Lark* has better lettering than any other Nurse comic, before or since.

Dell also published a one-shot Nurse comic in March, 1962: *Four Color* #1304: *Nellie the Nurse*. I don't know anything about this because I've never seen it, (All issues of *Four Color* in the 1300's are also very scarce.) but the guide says it has artwork by John Stanley, so it should be good. Does anyone know if this is related to the Atlas series?

In October, 1962, Charlton issued their second

Nurse comic, *Cynthia Doyle, Nurse In Love*. It is continued from *Sweetheart Diary*, and its title strongly emphasizes the Nurse genre's Romance roots. Cynthia Doyle is a kindhearted nurse who is deeply in love with her boss, Dr. Ed Benson, who generally treats her like pond scum, because he doesn't know she's in love with him. Maybe if she told him instead of expecting him to be a mind-reader, she could get some action. But instead, she pines away for nine issues.

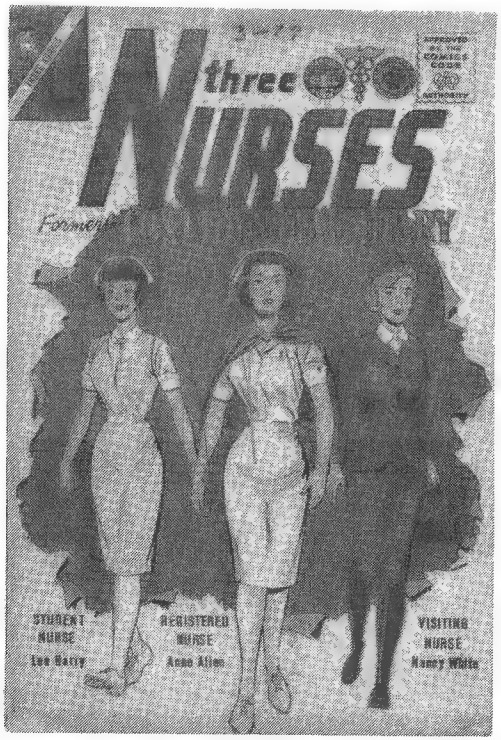
A month after *Cynthia Doyle*, Charlton unveiled their masterpiece: *Sue And Sally Smith*, Flying Nurses. If the title alone doesn't grab you, you just don't know how to live. Sue and Sally Smith are twin nurses who work at a midwestern hospital, yet are always inexplicably called away to remote third world nations to give people shots, administer bandages, and generally perform any other simple medical procedure you wouldn't think you'd have to fly someone 12,000 miles to perform. In the very first issue (#48, continued from *My Secret Life*), the Flying Nurses are sent to Mexico, where they face gruff banditos ("Badges? We don need no stinkin badges!") and then it's off to Viet Nam to patch up a Viet Kong with an itchy trigger finger and bad attitude. (Didn't our army have ANY medical units there?) In other issues, they face menacing hillbillies, ruthless dictators, evil KGB agents, and more sinister situations than any pair of fabulous attractive twin nurses should have to endure.

In a similar third-world vein, Dell published a

Nurse/Doctor comic called *Hope Ship* (June 1963) which was intended to be a series, but only lasted one issue. Like *Linda Lark*, it has a striking painted cover and good interior art. The plot involves a medical ship which travels to remote areas of the world and administers disaster relief. This attention to the third world may have been inspired by the recent creation of the peace corps, but it should be noted that, in all Nurse comics, there is an attention to socioeconomic status of characters that doesn't exist to a large extent in other comics. Often times the plot revolves around the fact that a patient is very poor or very rich. I believe this is done to heighten dramatic effect. When a nurse treats a poor patient, it is probably supposed to demonstrate deeper compassion. And when a "spoiled rich kid" is treated by a nurse, it shows that money doesn't matter if you don't have your health, and also makes the nurse seem more dutiful for treating someone who sneers at her lack of money.

In April, 1963, Gold Key published *The Nurses*, based on the TV series of the same name. It lasted three issues and had photo covers. (All the Gold Key photo covers are worth owning.)

Well, Charlton had already produced comics which featured one nurse, and then two nurses. The next logical step was (you guesses it) *Three Nurses* (formerly *Confidential Diary*). *Three Nurses* showcased Student Nurse Lee Barry, Registered Nurse Anne Allen, and Visiting Nurse Nancy White. Nurses. Nurses. Who can get enough of them?



Apparently, the comic buying public of 1964 had had enough of them. *Three Nurses* lasted a mere six issues, and by March, 1964 (the month Avengers #4 came out), every Nurse comic had been cancelled. *Three Nurses* became *Career Girl Romances*, which highlighted the romantic exploits of all sorts of working women, not just nurses. It lasted nearly ten years and 55 issues, more than all of Charlton's Nurse comics combined.

In 1972, Marvel attempted to revive the Nurse genre with a gritty relevant and dramatic book called *Night Nurse*. *Night Nurse* revived the character of Linda Carter, Student Nurse, but gave her a new origin. Instead of being a happy-go-lucky, wide eyed ingenue, she had personal problems, cried a lot, and helped people in the ghetto. To my mind, this is the first time that Marvel ever re-invented a character. I wonder if there will ever be a battle between the pre-Hero Earth II Night Nurse, and her socially conscious counterpart. Anyway, reading an issue of *Night Nurse* concurrent with an issue of *Linda Carter, Student Nurse* is a great exercise to see how much Marvel did indeed change dramatically in only ten years. Commercially, *Night Nurse* was so successful, that it was cancelled after only four issues and featured prominently on the cover of the *Official Marvel No-Prize Book* (1982) as one of "Merry Marvel's Most Massive Mistakes".

The absolute last gasp for the Nurse genre came in 1982 when Charlton reprinted issues of *Nurse Betsy Crane* as *Soap Opera Romances*. this lasted 5 issues, and was cancelled in 1983.

The Nurse genre may seem relatively unimportant to a lot of comics, but they are documents from a time when the role of women in the workplace was rapidly changing. Despite romantic pitfalls, the nurses in these comics are high-spirited and independent, which is very different from most women in Romance comics just a few years earlier. But much more importantly, Nurse comics are exceedingly inexpensive and nearly impossible to find. A complete set of *Cynthia Doyle, Linda Carter, Linda Lark, Night Nurse, The Romances Of Nurse Helen Grant, Nurse Betsy Crane, Soap Opera Romances, The Nurses, Flying Nurses, Hope Ship,* and *Three Nurses* combine for a near mint guide total of a mere $274.20. (Less than a single copy of *Spider-Man* #129) Not that you'll be able to find near mint copies. These books are so obscure and inexpensive that they're even abused by dealers. **The point is that comic book collecting need not be expensive to be fun.** It would take years to hunt down these books and would be a rewarding yet inexpensive challenge for anyone who's up to it. Plus they have great investment potential, since they just can't get any cheaper. There's no challenge in finding a *Spider-Man* #129. the challenge is paying for it.

Incidentally, there was also a Doctor genre which

apparently was a spin-off of the Nurse genre. Some might say that the two are both part of a larger Medical genre, but the fact is that the Nurse comics were going strong long before the Doctor comics appeared. This would seem to indicate that the Doctor comic genre was mutated from the Nurse genre, which in turn was mutated from the Romance genre. Doctor comics include: *The Adventures Of Young Dr. Masters* (Archie), *Ben Casey* (Dell), *Ben Casey Film Story* (Gold Key), *City Surgeon* (Gold Key), *Dr. Tom Brent, Young Intern* (Charlton), *Emergency Doctor* (Charlton), and *The Young Doctors* (Charlton). These were published from 1962 to 1964, and most guide in NM for less than five dollars.

The comic book field is extremely vast in its diversity and wealth of available material. There are hundreds of obscure titles that are fun to find and fun to own. Through this column, I hope to expose collectors to some of those books they may have missed. Have FUN!

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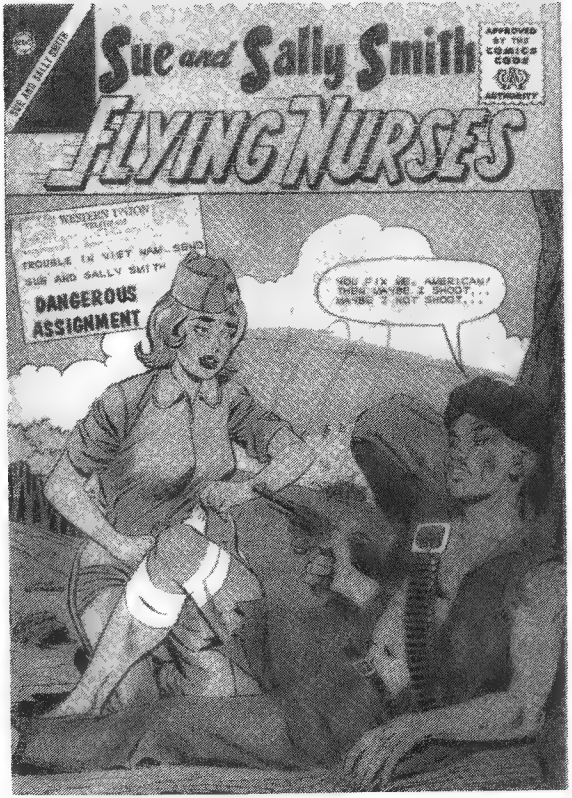

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Marvel Comics No. 1, from the Lamont Larson Collection, November 1939, very fine condition.
Auction Estimate: $40,000 - 80,000

A Joe Shuster Superman unpublished vignette, pen and ink on board, splash page design as seen in the first seven issues of Superman.
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New York Worlds Fair 1939 and New York Worlds Fair 1940 from the Mile High/Edgar Church collection, fine condition.
Auction Estimate: $7,500 - 9,500

Bill Everett Marvel Comics No. 2 prototype cover, 1938/1939. Auction estimate: $10,000-20,000

National Comics No. 1-23, 25-29 from the Mile High/Edgar Church collection, this run is remarkable for its patriotic covers, the bone white pages and brilliant covers that grace this famous run, near mint condition.
Auction Estimate: $28,000 - 33,000

Dick Sprang Detective No. 91 cover recreating painting, pen and ink, a brilliant work by this famous Batman artist, excellent condition.
Auction Estimate: $1,600 - 2,500

Detective No. 27 May 1939 D.C. Comics, fine condition, a beautiful unrestored copy of this rare, Golden Age classic.
Auction Estimate: $24,000 - 28,000

Frank Frazetta from Durango Kid No. 3 seven page story entitled *War of the River,* the original artwork (one of two stories offered), excellent condition.
Auction Estimate: $8,000 - 12,000

Carl Barks, Twenty Artist Proof Lithographs, 1982-1991, a complete set of the Gold Plate AP prints, from the personal artists holdings, an historic opportunity.
Auction Estimate: $40,000 - 60,000

Murphy Anderson original artwork to Flash No. 123, cover artwork pencilled by Carmine Infantino, one of the finest Silver Age covers, very fine condition.
Auction Estimate: $8,000 - 10,000

Murphy Anderson original artwork to Mystery in Space No. 90 cover, the landmark Adam Strange cover, excellent condition.
Auction Estimate: $4,000 - 5,000

Amazing Spider-Man No. 1, March 1963, Marvel Comics Group from the White Mountain Collection, near mint condition.
Auction Estimate: $7,000 - 9,000

Steve Ditko, Amazing Spider-Man No. 31, original artwork to complete twenty page story, excellent condition.
Auction Estimate: $20,000 - 25,000

Frank Frazetta oil painting to cover of Vampirella No. 1, twice up size, excellent condition.
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Collectibles Ups & Downs

by Michael Naiman

A collector's analysis of Golden Age Comics, Silver Age Comics, Stamps, Coins, and Gold.

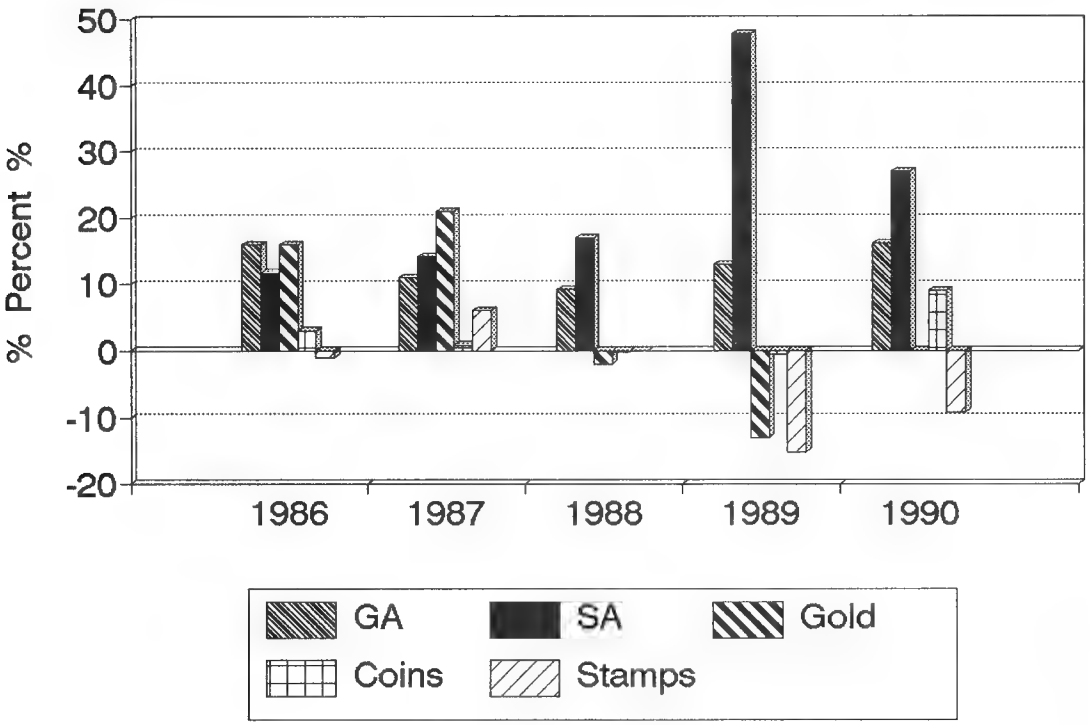
The decision to invest your hard earned money into any speculative venture is always a gut- churning emotional road to travel. Do you go the conservative guaranteed savings bond route or do you take a flyer on that pie-in-the-sky risk? What will inflation do to the cautious conservative choice? It is important to understand that this extra investment capital might evaporate because of injudicious picks or be a whipping-boy for unforeseen economic pressures. Doing your homework before you make a decision will not only educate you but help you make that difficult decision.

The "comics as investibles" field has shown some phenomenal growth in the past five years. We as hobbyists have been aware of this, and soon the non-comic public will be enlightened thanks to the Sotheby's auction. The repercussions will be significant. When one looks at the budget crisis, war debt, unemployment, and the Savings and Loan crisis it is no wonder that everyone is scrambling to find an investment opportunity to help safeguard their estates. All you have to do is look at the increase in the Consumer Price Index from the last five years—19.8%—and you will see what is happening to your dollar.

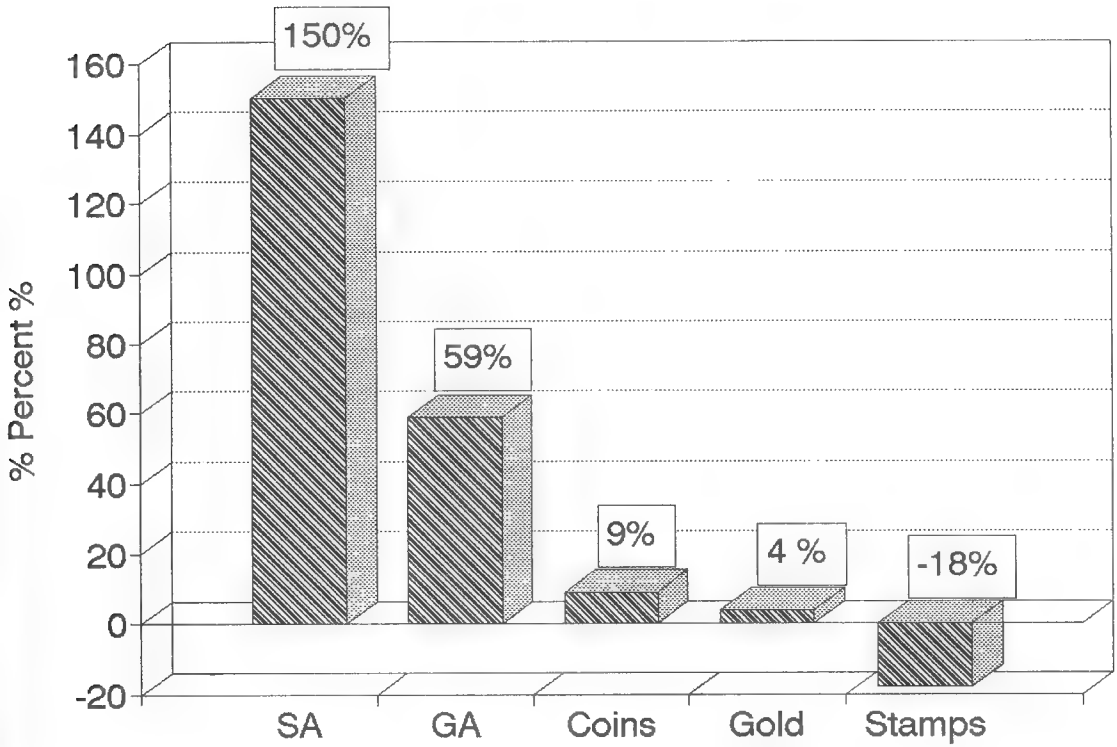
I have attempted to compare the classic investment vehicles (gold, coins, and stamps) against the two major comics groupings, the top 50 Golden Age Comics and the Top 20 silver Age Comics. As in any collectibles field there are always those gilt-edged items that skew the curve. I have included those items in the calculations of increases values.

The items that have been used for comparison are: 1) The Top 50 Golden Age Comics. 2) The Top 20 Silver Age Comics (as per the 1991 Overstreet Price Guide). 3) The mainstays of the rare coin market, $20 St. Gaudens, Morgan and Peace Dollars, Buffalo Nickels and Mercury Dimes (as per Yeoman's "Redbook"), the 1898 Trans Mississippi Issues, 1893 Columbian Issues, 1918 1st Airmail Issues, 1923 2nd Airmail Issues, 1930 Graf Zepplin and 1847 General Issue Franklin (#1) and Washington (#2) (all per Scott's Specialized Catalogue). The gold values were determined from the average of the year's high and low prices on the spot market in U.S. dollars.

Collectibles Comparisons % Increase from Previous Year



Increase in Value
1986-1990



This below chart compares the percentage of increase (left) with the average yearly increase (right).

	% Inc. 86-90	Avg. Yr'ly Inc.
SA	150	30
GA	59	11.8
Coins	9	1.8
Gold	4	0.8
Stamps	-18	-3.6

My purpose in attempting this comparison was to help visualize, via the above charts, what has happened in the broad marketplace of investments. I'm sure that there are individual "sleepers" out there in all of the collecting hobbies that will out perform the curve. While this information might appear coldly analytical, let's not forget that we can (and must) still enjoy the underlying satisfaction and emotional gratification that comes from the thrill of the chase in finding these particular issues to cherish and hold and, if we are lucky, increase in value. but remember, no one makes any money on their investment until they sell !!

Send your comments and questions to Michael Naiman c/o CBM

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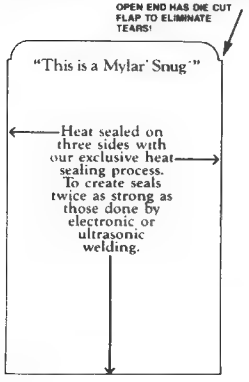
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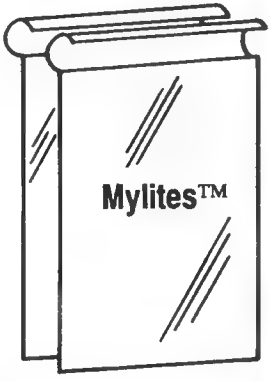

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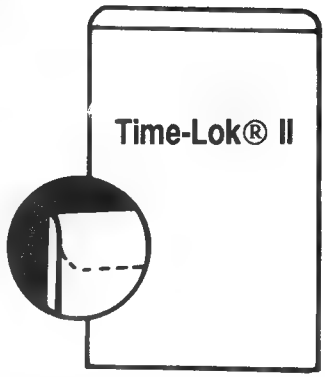

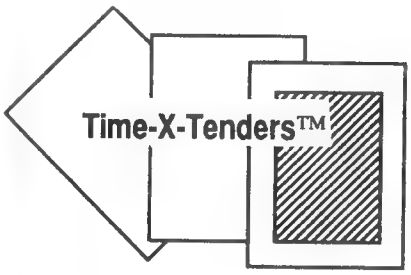

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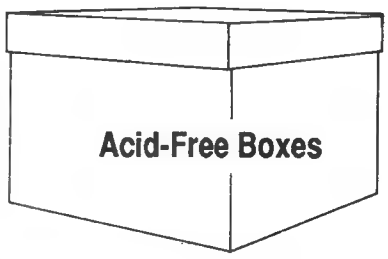

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COMICS ON THE COUCH

by

John Townsend, Ph.D.

Clinical Psychologist

More than Fun: A Four-Part Series

Part II: Boundaries: 'No' is Not a Four-Letter Word

But Momma, that's where the fun is.
Manfred Mann, "Blinded by the Light"

Jeff walked down the street, deep in thought. He couldn't get his mind off the events of the day. It had all begun in such a benign fashion. Who'd have ever thought?

"Jeffrey—what time is it?" Nine-year-old Alan, a full three inches taller than Jeff and ten pounds heavier, loomed over the smaller boy. He always used the formal term for Jeff's name, knowing it grated on him. They stood in the school playground, a few minutes before first bell. Answering his own question, Alan said, "Why, it's dues time, Jeffrey."

Another term for extortion, "dues time" had become a weekly event between Jeff and the bully. The cost: lunch money. The benefit: a week's respite from threats of dismemberment.

The cost had actually been far greater for Jeff. The fear, rage and humiliation at being controlled by Alan were harder on him than the money lost. And it had now been six or seven weeks, with no end in sight.

But lately, something was beginning to shift inside Jeff. It had to do with some current exposure to his older brother's Captain Marvel comics. The good-natured, red-suited super-character had a protective nature which Jeff was drawn to. The Captain kept alter ego Billy Batson out of harm's way. He hated unfair odds and injustice. He took action.

Jeff identified with Batson's small size and weakness, and often wished for a Big Red Cheese to help him. Captain Marvel would stand up to all the Alans in Jeff's life. He'd solve the problem.

And something had begun happening to Jeff inwardly, as he read deep into those long nights. A resolve. A firmness. A willingness to face danger for his own good. A strength.

Today, facing Alan, that strength wasn't nearly as evident. But it was there, somewhere. Jeff's heart pounded as he looked up at the boy. He knew he was faced with a decision, either to risk injury or stay enslaved to his fear.

"Well, Jeffrey?" Alan was becoming impatient.

Swallowing hard, Jeff bunched his tiny hands into fists the way he saw Captain Marvel make a fist. He squared off. "No more dues," he said, and closed his eyes, waiting for the inevitable pain.

Nothing happened. Jeff opened his eyes and saw Alan shuffling off, searching for another victim. Unbeknown to Jeff, that was Alan's way. He preyed only on unresisting victims. Though he could certainly do damage to those who fought, it was too much effort. Jeff had just been disqualified from dues paying.

Now, walking toward home, Jeff thought again about Captain Marvel. Something was different inside. He felt taller, and older. And maybe the gap he felt between himself as Billy, and himself as the big Red Cheese, was just a little smaller.

Jeff's story illustrates a point: he was able to use comics as a way to learn to protect himself. And that is the theme of this article. In this second of a four-part psychological series on why we read comics, we'll deal with our second developmental emotional need: **the need for boundaries**.

What boundaries mean. What is a boundary? A boundary is our **personal property line**. It is what delineates us as different from others, what sets us apart. It distinguishes between "me" and "not-me." It helps us say "yes" to what we want and need, and "no" to what's bad for us. After our attachment and bonding needs (dealt with last article), we next need separateness and protection.

Developmentally, our first boundary is our **skin**. Skin protects us from toxins and atmospheric dangers. It keeps our organs and bones in one place. And skin

helps us know when we are being hurt. This is why physical and sexual abuse are so destructive: they are violations of our own sense of self. They muddy the distinction of ownership we have over ourselves; they can give us the idea that our bodies are someone else's property, not our own.

Our second major boundary in life is **the word "no."** When we can clearly tell others what we think is destructive to us, and that we'll no longer tolerate it, we have a boundary. People who have injured boundaries have tremendous difficulty with the word "no."

Boundaries function as a way to keep good things in, and bad things out. They protect us. They help us know how to take responsibility for that which belongs to us, **and how not to take responsibility for that which isn't.** A well-known term in psychological circles today is "codependency." This refers to a person who is addicted to a dependent (alcoholic, substance-abusing, rageaholic, or other) person. The codependent "lovingly" (actually it's more like "resentfully") takes care of irresponsible, out-of-control people and enables them to maintain their destructive patterns. How does this occur? Mainly by not confronting the behavior, by not telling the truth about it, and by not setting limits on it.

At its heart, codependency is a boundary, or limit-setting problem. The caretakers take responsibility for someone that they shouldn't. And they neglect taking responsibility for someone that they should: their own lives. They have fuzzy boundaries over what is theirs and what isn't.

Boundary problems exist when we take responsibility for the feelings of others, for example. When we're afraid to tell someone they've hurt us, or get off the phone with them, or not lend them money, generally we are afraid of hurting their feelings. The problem is, those are their feelings and not ours. The point here is that **while we are to care about people, we can't take care of their feelings.** Others' emotions just aren't ours to take care of in the first place.

Comics as a Boundary Developer. The four-color pastime can be a helpful source of learning limits. In fact, I think this is one of the major reasons kids read comics, though we weren't aware of it at the time. There are two ways comics can assist us here.

1. In the first place, comics are a place to go—away from parents. The hobby is essentially a private one. You generally read alone. Even sitting on the front steps with your buddies, the experience is usually one in which each one reads one, then trades off. It's a solitary experience. And most collectors I know seem to seriously value their own privacy.

This is good for children. They are learning to separate from Mom and Dad. They are preparing to define their own limits and interests. They are beginning to see themselves as attached to, but different from their parents. Comics can be a safe place to help define their differentness from others.

Why do we always laugh at the jokes about Mom reading our stuff when we were small? She'd be grossed out by the violence, or the conflicts. The reason is that **Mom's repulsion was an affirmation that we were becoming our own person.** That we were finding and developing our own personality, our likes and dislikes.

This doesn't mean families shouldn't be comic readers. This can often be a helpful family activity. However, it does mean that, within parental limits of what is age-and-value-appropriate, the child should be able to pick what he or she wants to read. This helps the child learn to make individual choices and distinctions. The family that **only** reads multiple copies of Archie together has a problem. It's too enmeshed with itself.

2. The second way that comics help with boundary development is due to the fact that, in general, comics are aggressive in nature. They deal with conflict—with action—with power struggles—with rage and anger. Even romance and funny animal comics have conflict-laden material. Otherwise, no one would read them. That's the nature of a plot, whether it's in a movie, book, TV show, or a comic book.

We need to develop our aggression in healthy ways. The purpose of good aggression is to set and keep boundaries. This helps us take initiative to solve problems, to own our responsibilities. The alternative is becoming passive, withdrawn, or controlled by everyone around us. This aggression helps us actively confront what is wrong around us, and to say "no" to it. That's why Jeff, above, could face down the bully. He saw Captain Marvel exercising aggression and boundary-setting to solve his problems. Jeff was internalizing the boundaries of the Captain Marvel.

Comic Codependency. But is there such an animal as a "comic codependent?" Absolutely. Though a comic fanzine is a funny place to term it, comics can be used in addictive and destructive ways. For example, we can read compulsively to withdraw from problems that need to be confronted in family or work. The comic codependent is the spouse or friend who never confronts the addictive person about the situation, but smooths over it. Bear in mind here, however, that it's not the book which is the problem—it's something inside the reader that needs help. Because of its extensive nature, we'll deal with comic addiction and codependency in a future article.

Learning to define our values, to say "no", to confront evil and to separate healthily from the family—this is a monumental task. But comics can play a significant part in the process. Next issue: comics and our third need: resolving the conflict between good and bad.

(Dr. John Townsend is co-authoring a book on boundaries which will be published in the summer of 1992. Editor)

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The COMIC MAGAZINE COMPANY: 14 MONTHS OF COMIC BOOK HISTORY

By

MICHAEL SANCHEZ

The world will probably little note nor long remember a small comic book publishing company from the 1930s that published only four titles, 27 total issues, and survived only 14 months (May 1936 through June 1937). Comic book fans, on the other hand, will always remember it and appreciate it because it showcased the talents of some of the best artists and writers in the history of comic books! Not only that, but many early and little known first appearances previously credited to DC and other larger and more well known companies actually began its pages.

The "mystery publisher" is **The Comics Magazine Co., Inc.** (**CMC** for short), knowledge of which is incredibly important in order to understand the "big picture" of the early development of the comic book industry. Consider just a few of the many important, noteworthy, and virtually unknown examples of comic book history associated with **CMC** publications.

(1) Contrary to many well known books and articles, **CMC** originated the single theme comic book, including the first adventure, the first detective, and and the first western comics.

(2) **CMC** comic books featured the very first episode of Siegel and Shuster's incredible and historic Superman prototype, Dr. Occult. The five part "Koth And The Seven" story actually began in *The Comics Magazine/Funny Pages* #1 (May 1936) and concluded in *More Fun Comics* #14 through #17.

(3) The first appearance of Siegel and Shuster's excellent strip Bart Regan first appeared in *The Comics Magazine/Funny Pages* #2, June 1936 (a full nine months before it appeared in *Detective Comics*).

(4) **CMC** featured a very early Eisner centerfold in *Funny Picture Stories* #4 (February 1937).

(5) **CMC** featured a Bob Kane detective story with a "Bruce Wayne look-alike" in the pages of *Detective Picture Stories* #5 (April 1937), two years before Batman's first appearance in *Detective Comics* #27.

(6) Other early publishing companies reprinted **CMC** material. For example, Centaur's *Keen Detective Funnies* #'s 8,9,11, and vol. 2#1 consist almost entirely of **CMC** strips (#10 may also contain similar reprinted material but was unavailable for research at this time). Additionally, an Eisner story from *Western Picture Stories* #1 (Feb. 1937) even appears in Fox's *Wonder Comics* #1 (May 1939) although it was redrawn and slightly rewritten.

But we are getting ahead of ourselves. Let's start at the beginning. In May 1936, when **CMC** published its first comic book (*The Comics Magazine/Funny Pages* #1), there were only two other titles on the stands which contained all original material. DC's *More Fun Comics* and *New Comics* (later *Adventure Comics*). *Famous Funnies*, etc. contained some

Key to cover gallery on facing page with cover artists in ( ).

Top Row (left to right):
Funny Picture Stories #1 Nov 1936 (George Brenner)
Funny Picture Stories #2 Dec 1936 (Wm Allison)
Funny Picture Stories #3 Jan 1937 (Wm Allison)

Middle Row (left to right):
Funny Picture Stories #4 Feb 1937 (R. Thompson)
Funny Picture Stories #5 Mar 1937 (Clyde Don)
Funny Picture Stories #6 Apr 1937 (Ed Moore Jr.)

Bottom Row (left to right):
Funny Picture Stories #7 Jun 1937 (Eugene Koscik)
Comics Magazine #1 May 1936 (Vincent Sullivan)
Comics Magazine #2 Jun 1936 (Sheldon Mayer)

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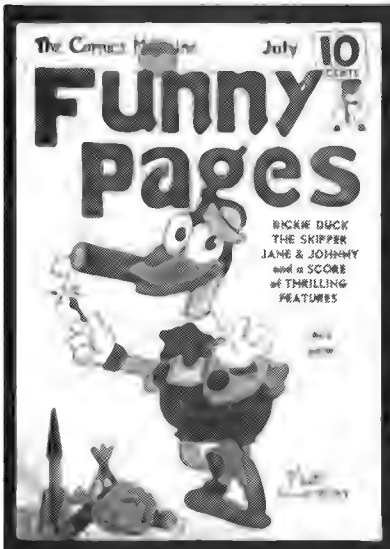
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Funny Pages
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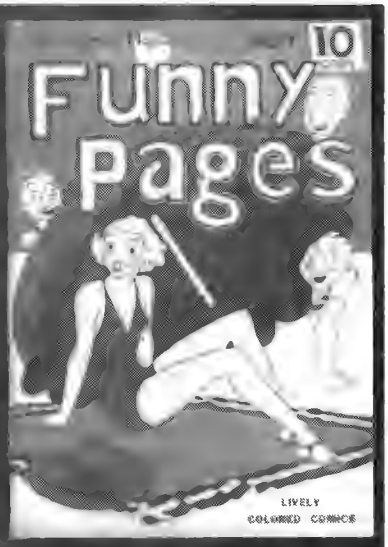
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LIVELY
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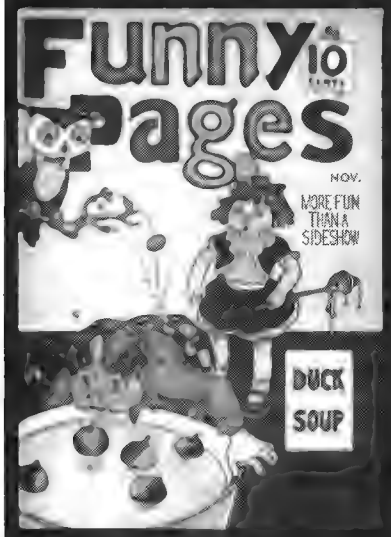
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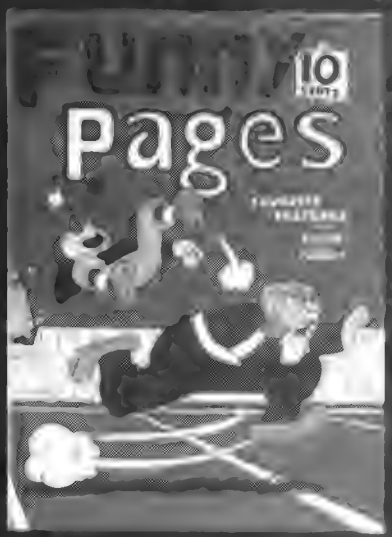
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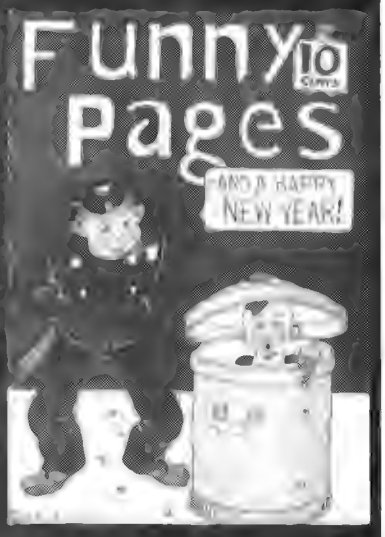
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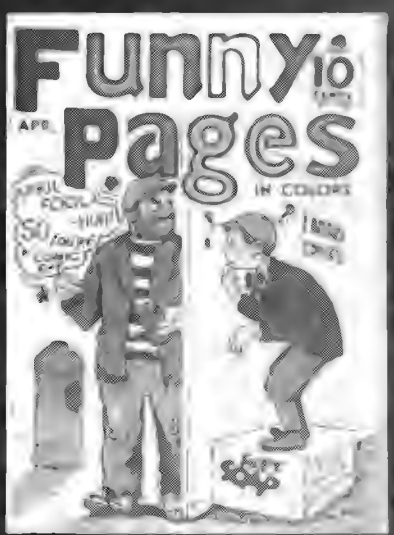
AND A HAPPY
NEW YEAR!

Funny Pages


Funny Pages
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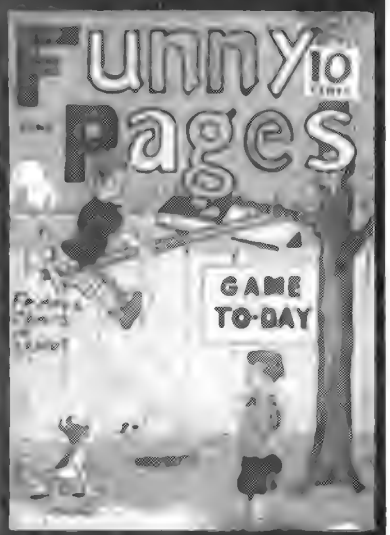
APR.
IN COLORS


Funny Pages
10
GAME
TO-DAY

Rare early "house ad" of The Comics Magazine Co.

original material, but were mostly newspaper reprints.

The Comics Magazine/Funny Pages was very nearly a clone of *More Fun* and *New Comics*, and contained very similar (and sometimes even the same) characters as its DC cousins. All three titles contained 30 to 40 features, mostly from 1 to 2 pages each (just like *Famous Funnies*, only with all original material).

Key to cover gallery on facing page with cover artists in ( ).

Top Row (left to right):
Comics Magazine #3 Jul1936 (Matt Curzon)
Comics Magazine #4 Aug1936 (John Patterson)
Comics Magazine #5 Sep1936 (Frank Reilly)

Middle Row (left to right):
Funny Pages #6 Nov 1936 (Edward Ellis)
Funny Pages #7 Dec 1936 (Denis Yuknis)
Funny Pages #8 Feb 1937 (Martin Filchock)

Bottom Row (left to right):
Funny Pages #9 Mar 1937 (Victor Dowling)
Funny Pages #10 Apr 1937 (Ellis Edwards)
Funny Pages #11 Jun 1937 (John Patterson)

But then came *The Comics Magazine/Funny Pages* #2 (June 1936), with "A thrilling, complete short story of Action and Adventure by Tom Cooper." This story is told entirely in pictures and records, a new departure in narrative form. The publishers claimed their rightful spot in comic book history and polled the readers when they wrote "we are happy to be the 1st to offer this style of story telling to our readers and ask all of you to write your opinion frankly. Do you want more stories told in this fashion?"

The Comics Magazine/Funny Pages #3 contained "A seven-page complete story of the West in beautifully graphic pictures . . ." entitled Frontier Justice by Wm. Allison and Buck Ringoe. The editors again asked their readers to give their opinions on this story and promised that the letters would be published in the next issue. Readers were also asked what kind of stories they would like to see.

In spite of this promise, *The Comics Magazine/Funny Pages* #4 contained no letter column. Instead it asked its readers to comment on Victor Dowling's "7-page complete story" titled Klondike Gold. The editors went on to ask "what do you suggest in the

WESTERN
PICTURE STORIES
WESTERN
PICTURE STORIES
THRILLING
ACTION STORIES
BLAZING with COLORS
Weapons of the West
RAPID-FIRE, SMASH
COLOR AND ACTION
WESTERN
PICTURE STORIES
IN COLORS
WESTERN
PICTURE STORIES
CAVEMAN COWBOY
OTHER GREAT COMICS
DETECTIVE
PICTURE
STORIES
DETECTIVE
PICTURE
STORIES
BLAZING with COLORS
VIVID
ACTION
GRIPPING
STORIES
DETECTIVE
PICTURE
STORIES
BLAZING with COLORS
DETECTIVE
PICTURE
STORIES
IN COLORS
MUSS 'EM UP
THRILLING COMPLETE STORIES IN COLORS
DETECTIVE
PICTURE
STORIES

matter of story types? Let us know! Do you like adventure best - or detective, western - or what? . . ."

Once again promises were broken. *The Comics Magazine/Funny Pages* #5 did contain a "7-page complete story' ("The Floating Treasure") but again no letter column. But the readers must have responded very favorably to this kind of story because **CMC** decided to publish no less than three new titles beginning with *Funny Picture Stories* in November 1936 (which actually contained many adventure stories), *Detective Picture Stories* in December 1936 (which contained detective stories), and *Western Picture Stories* in February 1937 (you guessed it, western stories).

Remember the question back in *The Comics Magazine/Funny Pages* #4: "Do you like adventure. . .detective. . .western. . .?" in that order! *Funny Picture Stories, Detective Picture Stories*, and *Western Picture Stories* were the first single-theme comic books, created from an experiment in *The Comics Magazine/Funny Pages* #'s 2-4. The three new comics were literally pulp magazines in comic book form, complete with a table of contents page. *Funny Picture Stories* can arguably be called the first single-theme (adventure) comic book. Logically, it should have been called *Adventure Picture Stories*, which would have been more consistent with the titles *Detective Picture Stories* and *Western Picture Stories*. DC's third publication, *Detective Comics* (March 1937) which traditionally is credited with being the first single theme comic book, **actually appeared one month *after*** *Western Picture Stories* (The original planned publication date for *Detective Comics* was December 1936 but it was delayed until March of the next year. December Issues of *More Fun* and *New Comics* carried black and white ads for *Detective Comics* #1 but showed a December date on the cover facsimile. This probably accounts for the confusion regarding the credit for the first single theme comic book).

Key to cover gallery on facing page with cover artists in ( ).

Top Row (left to right):
Western Picture Stories #1 Feb 1937 (Wm Allison)
Western Picture Stories #2 Mar 1937 (R. Thompson)
Western Picture Stories #3 Apr 1937 (Wm Allison)

Middle Row (left to right):
Western Picture Stories #4 Jun 1937 (Joseph Buresch)
Detective Picture Stories #1 Dec 1936 (Wm Allison)
Detective Picture Stories #2 Jan 1937 (Wm Allison)

Bottom Row (left to right):
Detective Picture Stories #3 Feb 1937 (J. M. Wilcox)
Detective Picture Stories #4 Mar 1937 (R. Thompson)
Detective Picture Stories #5 Apr 1937 (George Brenner)

THEORIES? WE GOT THEORIES!

Now on to a few theories about the existence (or non-existence) of *Funny Picture Stories* #8 and #9 and *Detective Picture Stories* #6 and #7. Please refer to the comparative chronology at the top of page 46 as you consider the following data.

First, *More Fun* #9 and *New Comics* #4 were each dated March-April 1936, so there were no new issues for the month of April. *More Fun* #10 was dated May 1936 and there was no June 1936 issue. There was no *New Comics* dated May 1936. Something definitely was happening at DC from March 1936 through July 1936. William Cook and John Mahon, managing editor and business manager, respectively, at DC resigned and formed their own company in March of 1936. They called their independent publishing company **CMC** and their first publication *The Comics Magazine/Funny Pages* #1 (May 1936). Subsequent issues of *The Comics Magazine/Funny Pages* contained material from DC's files - Dr. Mystic (Actually Dr. Occult), Dickie Duck, J. Worthington Blimp, T'aint so! (It's a Dern Lie), Cap'n Tripe (Cap'n Spinniker), Freddie Bell He Means Well, Chikko Chakko, Loonie Louie The Fire Chief (Like McGluke The Fireman), Captain Bill Of The Rangers/Further Adventures Of Jane And Johnny, (Captain Bill Of The Rangers), Federal Agent (Federal Men), and more. Since DC was struggling financially at the time, it seems likely that Cook and Mahon took this material in lieu of their salaries. It's interesting to note that both *New Comics* #4 and *The Comics Magazine/Funny Pages* #1 have baseball-theme covers. Was the cover of *The Comics Magazine/Funny Pages* #1 by Vincent Sullivan, originally intended for *New Comics* #4? It's entirely possible and this interesting turn of events will be discussed further in another article.

Second, note that no **CMC** books were published May 1937, and no issues of *Funny Pages* were published July and August 1937. From the chart, one can interpolate that no issues of *Funny Picture Stories* were published July and August 1937, which would have been *Funny Picture Stories* #s 8 and 9, and no issues of *Western Picture Stories* and *Detective Picture Stories* were published July and August 1937. There may have been a *Detective Picture Stories* #6 published June 1937 which would have had a "cartoony" cover rather than a "serious" cover (see the cover of *Funny Picture Stories* #7 on page 41 and *Western Picture Stories* #4 on page 44). One of this collectors dreams is to find *Detective Picture Stories* #6 or the covers of *Detective Picture Stories* #7 and *Funny Picture Stories* #s 8 and #9. (A possible parallel situation may be *Motion Picture Funnies*. The number one of this famous Timely title exists, but only the covers to numbers two, three, and four are known.)

And third, (stay with me cause this can get a bit confusing) I suspect these covers of *Funny Picture*

COMPARATIVE CHRONOLOGY OF CMC TITLES.

	1936												1937									
CMC TITLE	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O
The Comics Magazine					1	2	3	4	5													
Funny Pages											6	7		8	9	10		11			V2,2	V2,3
Funny Picture Stories											1	2	3	4	5	6		7			10	11
Detective Picture Stories												1	2	3	4	5		6?				
Western Picture Stories														1	2	3		4				
DC TITLE	J	F	M	A	M	J	J	A	S	O	N	D	J	F	M	A	M	J	J	A	S	O
More Fun Comics	7	8	9	9	10		11	12	13	14	15	16	17	18	19		20	21	22	23	24	25
New Comics	2	3	4	4		5	6	7	8	9	10	11										
New Adventure Comics													12	13	14		15	16	17	18	19	20
Detective Comics															1	2	3	4	5	6	7	8

Chart showing the comparative chronology of the five Comics Magazine Co. titles and the four earliest DC tiltles for the years 1936 and 1937. Repeated issue numbers indicate bimonthly periodicity. Note dotted line after June 1937. This indicates the last month of publication for CMC.

Stories and *Detective Picture Stories* may have been printed but were never used, hence, the strange numbering on *Funny Pages* and *Funny Picture Stories* for September and October 1937! (here's where it gets confusing so refer to the chart as you consider the following four facts.)

Funny Picture Stories vol. 2 #1 is actually vol.1 #10

Funny Picture Stories vol. 2 #2 is actually vol.1 #11

Funny Pages vol. 1 #2 (Sep. 1937) is actually vol.1 #1

Funny Pages vol. 1 #3 (Oct. 1937) is actually vol.1 #2

As mentioned earlier, there was extensive reprinting of **CMC** material in other company's books (including Ultem and Centaur). These **CMC** comics have been documented as the sources of many of the reprints. However, some of the 7-page stories in the Ultem and Centaur books were not in any of the **CMC** books (**CMC** was bought by I.W. Ullman and Frank Z. Temerson around April 1937, hence the name Ultem). It's highly probable that many of these stories were originally intended for *Funny Picture Stories* #8 and #9 and *Detective Picture Stories* #6 and #7. A future research project will be to "reconstruct" these missing issues by collecting the stories from other existing, non **CMC**, books.

At any rate, I look forward to hearing from other **CMC**, **Ultem**, and **Centaur** collectors/historians. Please also note that the Harry Chesler books *Star Comics* and *Star Ranger Comics* will be covered as well. But that's a whole other article.

It is my hope that some of this data may clear up some of the misinformation surrounding this topic as well as create a new set of intriguing questions. In future issues, I plan to clarify the relationship between early DC and **CMC**, and the very extensive reprinting in the Centaur books of the **CMC** and Ultem strips Until another issue of CBM, happy collecting! (Oh, and please remember, 1930s books are GREAT BOOKS!)

(Editors note: Michael Sanchez is one of the countries foremost authorities on 1930's comic books.)

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"TIM'S MARKET TIPS"

by Tim Riley

Grab the kids, call in the pets, it's a buyers market out there folks! All you high rollers holding five G's or more to poke around with, can now really make some heady buys and/or solid speculative investments (even you low rolling folks, like me). You just simply can't lose with high grade Silver keys . . . and right now Marvel Silvers are your best bet for saving cash. DC has, of late, really taken over the Silver market and prices on everything, from *Showcase* #28 to *Tomahawk* #1, are soaring on scarce VF/NM copies and supplies are drying up fast. Marvels, on the other hand, have slowed way down and dealers seem much more willing to deal on these little pups. So take advantage of this very temporary slump and grab a few of those still undervalued books while you can. Here are a few suggestions.

- ***X-Men* #1** VF/NM at $1000 to $1200 (go for it!)
- Thor's first mighty appearance in ***Journey Into Mystery* #83** VF/NM is a steal at $1000 and is very slow right now.

Another slow title, ***Avengers* #1** at $900 VF/NM and **#4** at $1400 VF/NM (that price won't last long)

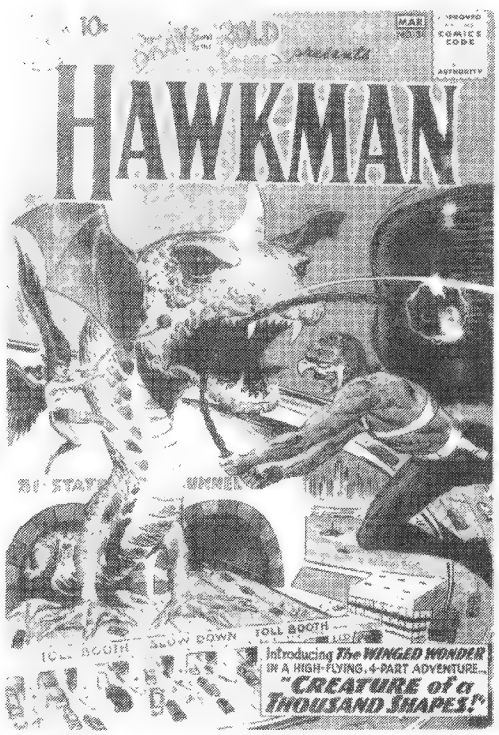
- ***Tales of Suspense* #39** (real slow in the West but still in demand in the Southeast) VF/NM $900 (a great prize for the money!)
- ***Tales To Astonish* #27** (every one's forgotten the tiny one, namely Art Man.) You can still pick up a VF/NM for $900 but not for long when collectors at large finally figure out just how rare this book really is in high grade.
- A late sixty's book. ***Iron Man/Subby* #1** is a steal at $125 to $150 NM you can't lose Buy as many as you can! This book predates *Sub* #1 and *Iron Man* #1.
- Also first appearances in ***Tales of Suspense*** are soooooo affordable most are under $100. Grab them in high grade and sit back and watch those prices move well above $1100 in the next two years.
- *Amazing Spider-Man* **#1**, *Fantastic Four* #1, and *Amazing Fantasy* #15 have been unaffected by the slump, so forget them unless you just want to buy in with big bucks.
- Just a note; ***Silver Surfers*** are going to take off soon, so grab his own late 60s title **1-18** NM at around $1000 and ***FF* #'s 48-50** at $375 to $400 for the NM set (The *FFs* are his first appearances you know) You'll thank me later. You really will!

Now let's move on to D.C. If you're trying to ride the D.C. wave you're getting in a smidge late, but there are still some great buys out there, so let's look at a few.

- ***Brave And The Bold* #34** is, of course, the number one steal at $400 to $700 VF/NM and will likely reach $1000 or more by next summer, mark my words!
- Viking Prince Appearances in **pre #25 *Brave And The Bold*** are still a great buy at just over $100 per in VF/NM.
- All **DC war comics** are becoming very hot! But are still very affordable. Grab early ***Haunted Tanks***. They're cheap and starting to rise quickly. (Dinosaurs) ***Our Army at War's*** are a solid investment and very hot.
- Early Adam Strange appearances are still under $1000. ***Mystery in Space* #53** is a very solid buy at $500 to $600 in VF/NM. And ***Showcase* #17** at $600 to $800 in VF/NM is amazingly inexpensive, if you can find the capital.
- ***Showcase* #55** at $100 to $150 for VF/NM remains a steal.
- Another item of note, ***Lois Lane* #70**! Didja know it's the first Silver Age Cut Woman? Can ya beat it at $30 to $40? I don't think so.

So collector kids and kiddettes (chuckle), until next time, I wish you good luck finding the good stuff and the doctor is out.

(Tim Riley is the buyer for Superior Comics, in Costa Mesa Calif. Write to him via CBM. Editor)



Hot, Hot, Hot! *Brave & Bold* #34 (DC)

"ROB'S MARKET TIPS"

by Rob Hughes

Greetings. This first installment will hopefully provide some investment insights for those who seek out the comic books we believe will reap future rewards while satisfying our heart's desire. A few of the books mentioned below will no doubt be quite familar to you. However, several of them remain neglected gems ready to be "discovered" and possibly explode in the guide. Within the near future these books will be going up, Up, UP!!!

I'd like to begin with the one which is my favorate Silver Age comic book, of all time! It absolutely "floors" me that this book seems to have been lost in limbo. A bone blunt, bottom line "blue chipper"! The best of the best!

1) ***SILVER SURFER* #3** (1st series): A book of Biblical proportions! "The Power and The Prize". First appearance of the diabolical Mephisto. Without a doubt the most loathsome and utterly wicked character in the Marvel Universe. Evil incarnate. Completely ruthless and void of any compassion whatsoever in his quest to destroy the Sentinel of the Space Ways. The ultimate battle issue! Good versus evil. The Power Cosmic versus evil. The Power Cosmic versus eternal fire and brimstone. No punches pulled, no holds barred, full scale war between these two. Difficult to locate in high grade (those square-bound spines always seem to be crushed). I've searched for over three years for a true NM or better copy and am still looking. It's amusing to see issue #4 going for as much as $250-$300 in VF/NM while #3 guides at $50. Surfer #3 is just as tough to find in high grade as #4 and at the same time is a key issue. The bottom line? Dare I say it? Yes. *Silver Surfer* #3 should be valued higher than #4!

Classic super-hero, unforgettable villain, Earth shaking bettle, fantastic story, jaw dropping art work with an outstanding cover. Truly a masterpiece in the famous Marvel tradition.

2) ***AVENGERS* #4:** Oh my, what a book! Revival and first Silver Age appearance of our beloved Captain America. Triumphantly returning to us from his icy cold sleep. Almost non-existent in high grade with beautiful, bright, pure white cover and pages. Only guiding at $460 in NM? With *Fantastic Four* #4 (1st Silver Age app. of the Sub-Mariner) valued at $700, I think we need to adjust our antenna's and come to the realization of what this book is truly worth. Plenty of room for growth here.

3) ***DAREDEVIL* #1**: One of the few remaining key Marvel books which is still guiding at under $1,000 ($720 in NM). Probably the most (please excuse this expression) "commonly" found in high grade amoung the early keys. However, just like Avengers #4, finding a strict VF/NM or better copy that is absolutely cherry white (no yellowing thank you) seems to have become quite a chore. If you are fortunate enough to own a white copy, truly you have acquired a very rare and sought after collectible. Find a true NM with a bright white cover and pages and you have easily a double guide book.

4) ***TALES OF SUSPENSE* #63**: First Silver Age origin of Cap. Only valued at $80?!! come on. Easily a $150-$200 book in high grade within the next two years.

5) ***TALES OF SUSPENSE* #65 & #66**: First Silver Age appearance and origin of the ultimate Nazi, The Red Skull. Cap.'s arch-nemesis and greatest foe. At $45 each in NM these two issues are a steal. Hit a "Home Run" with your investment dollars with these two.

6) ***CAPTAIN AMERICA* #117**: First appearance of The Falcon. Cap.'s second unique and enduring partner. Near Mints at $15. Need I say anymore? Buy them all day at this price. Soon to be a $50 book.

7) ***THE ATOM* #29**: First solo appearance of the Golden Age Atom in a Silver Age book. With the value of *Green Lantern* #40 swelling past the $250 mark ($265 in NM), watch this issue double extremely soon. Also, as investors and collectors become more keenly aware of the true rarity and investment potential of *All American* #19 (origin and first app. of The Atom; Oct. 1940), the value of the tiny titan's Silver Age debut issue will be locked into Overdrive!

8) ***SHOWCASE* #60:** At last!!! First Silver Age app. and origin of The Astral Avenger; The Awesome Spectre. Rebirth of one of the "creme de la creme" Golden Age superheros. Called upon once again to save the world from the sinister power of the evil demon Asmodeus. A $200 book in the near future.

9) ***SUPERMAN'S GIRLFRIEND LOIS LANE* #70**: First Silver Age appearanceof The Carwoman. Very difficult to locate across the board (High, medium or low grade). At $30 in NM you can't go wrong with your investment dollars here.

10) ***SHAZAM* #1** (1973): First revival and origin of Captain "The Big Red Cheese" Marvel since the golden Age. Remember this character? He was the only one to out sell Superman (another relatively important superhero) in the 1940's. His first appearance in Whiz #1 was recently purchased for $74,000 (Church copy). With the values of Silver Age first appearances and origin issues of classic Golden Age characters skyrocketing, why is this book still buried at $2 in NM?!!! What a joke!! An absolute dream at this price. A key, landmark first issue. Buy them by the truck loads! Hit a "Grand Slam" with your investment dollars on this one.

Until next time, invest wisely . . . Rob

(Rob Hughes is owner of Archangels Comics in La Jolla, CA . Write to him c/o CBM. Editor)

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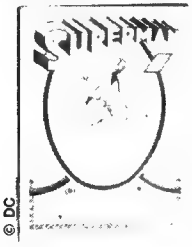
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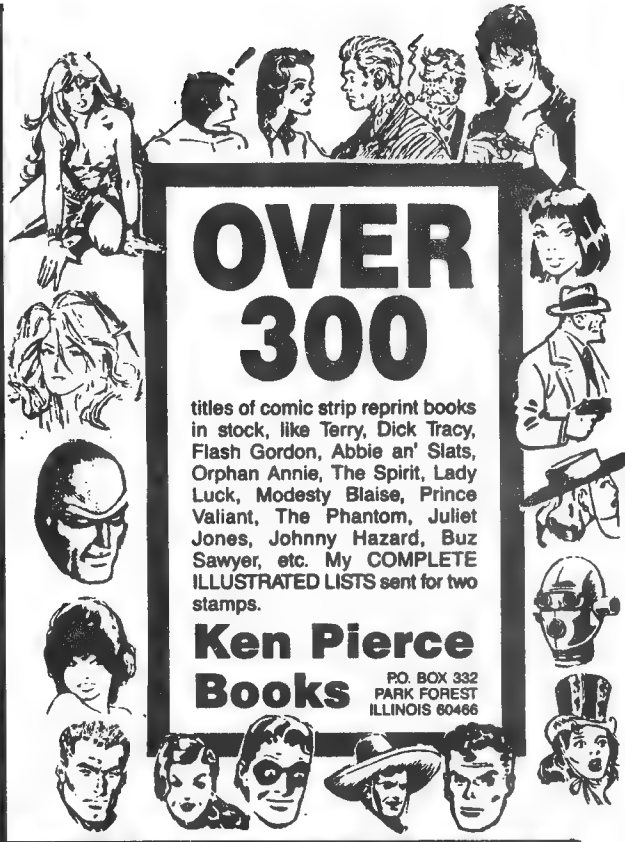

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LETTERS TO THE EDITOR

Dear Gary/Lisa,

I received issue #6 last week and thoroughly enjoyed it. I literally devour every issue as I get it and leave myself wishing CBM was published weekly. If that were the case, however, its excellence might be diluted. So I do a lot of re-reading of back issues, which I enjoy thoroughly as well.

Thanks for a great job on a much-needed publication.

Guy Mills, California

(Your info is correct, Guy, nice goin'. You may have discovered a previously unknown cross reference! I'll pass it along to John Snyder. Whew . . .weekly? Geeeesh it's takes all our effort to publish a monthly. But your sentiment is much appreciated. Editor)

Dear CBM,

Hi—a brief note to let you know how much I am continuing to enjoy CBM. Keep up the good work!

Your articles on restoration in issue #6 covered a matter of long-standing importance in some much-needed depth.

I was happy to see the mention of the "Billy's Big Game" giveaway—undoubtedly there is much yet to be learned about the realm of offbeat comic books such as this. I can offer one bit of further information: apparently this or a similar book is listed by Overstreet under "Wisco/Klarer".

Thanks again for your efforts!

Ed Buchman, California

(Bullseye!!! Editor)

Gary,

Thanks so much for the spotlight article. It was a bit embarassing but was nice at the same time. You and Lisa have created a wonderful and much needed publication that hopefully will grow to be "The" leader in the field. Warm reguards,

Mark Wilson, Washington

(We got a lot of good feedback on your Spotlight article Mark, mainly because of your willingness to tell us about yourself. We are growing so fast that we can hardly believe it ourselves. I think it's good to keep in mind that all the credit for our "success" belongs to collectors who contribute articles, advertisers who support us, Fans who plunk down their hard earned money for subscriptions, and readers who buy CBM at the local comic shop. It's they and supporters like you who really deserve the the credit. Editor)

Dear Editor,

I was never interested in Fanzines prior to yours because of the fact that I am mostly a Golden Age/Silver Age type of guy. However, on chancing to read your excellent publication, with the excellent articles on famous GA/SA artists, collector tips, stories of old publishers and titles, and in depth coverage of certain title runs, I was in love! The publication is far and away the best fanzine I have ever seen! I also like your stories which bring out little known facts (at least to me), such as the "Adventures Into Weird Words" article in issue #4. Some suggestions for possibly future issues are on the war themes usually not as publicized as much as the superhero ones. Another idea is to bring up old publishers, such as Tower comics, a story on how they started and their down fall, as you did with Centaurs so magnificently! What would interest me the most, my favorite hero/stories being the Dr. Strange's in Strange Tales, are the stories that led to his creation by Stan Lee and Steve Ditko. I also cannot understand how those books can be so undervalued, when the stories are Marvel's best and most imaginative (especially with Steve Ditgo's art!) during the period of possibly the best stories ever written (the Marvel's of the 60's). Is there a known reason for this?

Thank you once again for your excellent publication (P.S. Even the ads are great!).

Barry Brockenbrough, Ohio

(Thank you for your enthusiastic support. To be frank, being a hardcore collector myself, I try to put things in CBM that I feel would be of interest to the "collector mentality" so to speak. And yes, The Ditko Doctor Strange in Strange Tales is incredible!!!! and rediculously low priced. I've had many conversations with Marvel and Ditko collectors from all over the country (plus Canada and Great Britain) and this is a common topic of discussion The consensus seems to be, as you have suggested, that these books are still squarely in the bargain category. Editor)

Dear Gary,

First I like to say, yes I approve of professional restoration and only professional. Our hobby's future, I think, depends upon it. Everyone knows paper wasn't meant to last forever, and before any one shells out $10,000 or more for a book it's safe to say or think, restoration will prolong the life of the book. However the downside to restoration is 1) the Amateur restorers are not only hurting the book(s) they are fooling around with, but in the long run hurting the hobby. I personally feel that any book in very good and above grades needs no restoration! Repair yes! Which brings another question to mind what is the difference between the two? I'm sure many collectors in there own minds can define the difference between the two, but I believe we should start setting guidelines, and when I say we, I mean the dealers as well as the collectors. It seems that the dealers and collectors are both on the same side of the fence but, rarely acknowledge each others existence on a friendly basis. 2) My 2nd question/opinion is why when sending a Batman #1 to have a spine split fixed might cost $2-$300, yet a X-Men #2 with the same problem might cost $30-$40, why? With high prices of today, who needs a partner in a book. Thanks Gary, and keep up the good work.

Jerry Jacobs, New York

(Thanks for your comments Jerry. I have heard some suggest that the restorer takes on more responsibility as the comic gets more valuable, therefore they have the right to charge more for the same work on expensive books. What do you think readers? Editor)

Dear CBM,

People in general don't know what restoration looks like. People shouldn't confuse this with trimming off a book. To me this is pure vandalism. I think of restoration in this way: Compare a comic to a car, an old car can be restored. So can a comic. Theres nothing wrong with cleaning a car why not a comic, if you clean a car this is not considered restoration. I don't think it should be on a comic. Cleaning a book brings out the beauty of a book. Cleaning removes dus,t grease, and pencil marks, dirt etc. For me restoration is reconstructing a book adding things to a book which wasn't orignally part of the book. Here's something to think about

how many cars pre 60's are still around. Of these, how many have no mileage on them and still in mint condition. Compare this with a comic book. Most people assume that since a book is listed in mint condition in a price guide, they assume it still exists in mint. There are exceptions such as pedigree books (eg. Mile High collection and warehouse finds) Use your common sense to spot restoration. Look at the book under strong light. Look for inconsistencies in color for touch up. Hold the cover up to the light and look on the inside. If a piece has been replaced, it will show.

Magik Woo, Canada

(There is definitely a misconseption that because a book is listed witha NM price that it is available in NM. The vast majority of pre 1965 comics are not! available in NM and collectors who understand this have a much more realistic view of tour hobby. Editor)

Dear Editor,

While the collectors' market has largely overlooked Hero Graphics product in the past, that may soon no longer be the case. We're seeing signs of growing collector awareness that much of the early (and some of the current) Hero Graphics product is indeed highly collectible, because it fits the two fundamental criteria of true collectiblity: 1) It was good, and 2) the print runs were lower than potential demand.

As you're no doubt already aware, over the next several months our plans call for a gradual and careful expansion of our line of comic book titles. We have already announced that our popular title, FLARE, will shortly be joined by ICICLE and LADY ARCANE. Our two new 90 cent titles, FLARE ADVENTURES and CHAMPIONS CLASSICS, will debut in November.

What you may not know is that we are also taking measures designed to increase our distribution drastically, and thereby bring a large number of new readers into the Hero Graphics fold. Thus far, three of our distributors (Styx, Friendly Frank's, and Comics Hawaii) have agreed to embark upon a comprehensive program that will put a minimum of five copies of each our titles into every comic book retail outlet they serve. We hope to be able to persuade our other distributors to sign on to this program as well. If we can achieve comprehensive distribution throughout the direct sale comic book market, we will instantly increase our distribution fivefold. We will reach five times as many readers as we have ever reached in the past.

What that would mean, as far as the collectors' market is concerned, is that there would suddenly be a fivefold increase in demand for Hero Graphics back issues. This should be of particular interest to collectors, because we have less than a dozen copies of most issues of FLARE on hand. When those are sold, we will no longer be able to provide any restraint on back issue prices.

There are a number of Hero Graphics comic books that will be of increased importance to the collectors' market in light of impending events. It might even be worth a feature article to point out to collectors that most of these items can, right now, be had fairly inexpensively (that is, assuming they can be found at all). On the several pages following, you'll find lists of various issues that relate directly to characters who will be figuring prominently in our upcoming plans.

Comic Books featuring ICICLE

With the first issue of our new ICICLE series about to appear, there will likely be a number of collectors who are interested in finding her earlier appearances. Important issues in the history of Icicle include:

1) Champions Mini-Series #2 This issue was published by Eclipse. While Icicle doesn't actually appear in this story, she is mentioned for the first time on this issue's Icestar text page. 2) Champions #3 Icicle actually shows up for the first time in this third issue of the Hero Comics Champions series. She doesn't wear her costume in this story; indeed, on the last page we see her sewing it. 3) Champions #4 This was the first time we actually saw her stealing something. 4) Champions #6 This was the first time we actually saw ther stealing something. 5) Champions #7 She joins the League of Champions. 6) Marksman Annual #1 This was her only appearance outside the Champions comic book during the initial run of Hero Comics titles. 7) League of Champions #1 She learns how to use her powers to generate steam and heat as well as ice and cold. 8) Flare #4 Her first encounter with Foxbat. Although it was labeled a Foxbat story, it was actually a warm-up for Icicle's magazine. 9) Flare #7 Icicle fights alone against the enemies in a story that leads directly into Icicle #1.

Comic Books featuring LADY ARCANE

With the first issue of our new Lady Arcane series about to appear, there will likely be a number of collectors who are interested in finding her earlier appearances. Important issues in the history of Lady Arcane include: 1) Champions Mini-Series Donnah Hannah (Lady Arcane) was mentioned in the first issue of the mini-series published by Eclipse, we saw her picture in the second issue, she was kidnaped by Foxbat in the third, made an effort to escape in the fourth and fifth, and first wore a modified version of Doctor Arcane's costume in the sixth. There is also, in issue #5, a very subtle hint regarding the mystery of who Donnah Hannah was before she became Lady Arcane. 2) Champions #2 In this issue, Donnah's budding friendship with Flare is extablished, Flare suggests the name "Lady Arcane", and the Black Enchantress makes her first brief cameo. 3) Champions #5 Flare tries to persuade Donnah to join the Champions. Donnah refuses. 4) Champions #6 Donnah designs a costume for Flare's sister, and helps her select her superhero name. The Black Enchantress also puts in an appearance. 5) Champions #9 The existence of of the Black Enchantress is revealed, and Donnah finally becomes Lady Arcane. 6) Champions #11 While in possession of Sparkplug's body for a brief time, Lady Arcane begins her romance with the Marksman. 7) Flare (1st series) #2, (2nd series) #1,3,5 These are the issues of Flare that contain the Lady Arcane and Black Enchantress stories. Collectors should note that Lady Arcane also appears as Donnah Hannah in virtually every issue of Flare.

Other items of note

A new series of ROSE adventures will begin in the second issue of Lady Arcane. While this is not as likely to have an immediate effect on the collectibility of Rose appearances as it would were Rose receiving her own magazine, it may spark an increased interest in the several issues of The Marksman in which the original series of Rose adventures appeared.

In January, CAPTAIN THUNDER AND BLUE BOLT will return in their own magazine. Accordingly, there will likely be increased demand for the original ten issues in the series.

Because the original CHAMPIONS mini-series from Eclipse is about to be reprinted over the couse of the first twelve issues of CHAMPIONS CLASSICS, there may be increased demand in the collectors' market for those comic books.

And for the Hero Graphics line as a whole, for the CHAMPIONS-related titles in particular, there may be a vast increase in collector demand for all early issues when George Perez helps bring back THE LEAGUE OF CHAMPIONS next May. This last item is not something back issue retailers need to be worrying about now, but it is something to be thinking about for the future.

Dennis Mallonee, California
Publisher of Hero Comics

Dear Editor,

In the last issue of CBM, Todd Reznik of Pacific Comic Exhange seemed to take issue with a comment made in my recent series on the Edgar Church Collection. I stated that the incredible cover gloss and paper whiteness on many of the early books from this collection would in essence defy grading systems. The creators of the numerical grading system in question suggest that cover gloss is taken into account, and that even factors as subtle as mint 94 vs mint 95 based on differences in gloss can be differentiated. Although I doubt that this can be done reproducibly, my critique was not directed at this simple comparison, but, rather at the following MUCH more complex, but still relatively common comparison.

There are numerous Edgar Church Collection, San Francisco Collection, and White Mountain Collection books, and a few non-pedigree books with absolutely unreal cover gloss and paper whiteness and suppleness, but with a very minor technical flaw or two like a corner flake or chip, or printer crease, or relatively large arrival date in pen or grease pencil. The technical flaws might bring such a book down to say a NM 89. In contrast, a somewhat dull (relatively speaking) and off white (again relatively speaking) but otherwise technically perfect book might also "grade out" at NM 89. As I previously described, in a head to head comparison, experienced condition conscious collectors would select the ultra glossy, ultra supple and white book with the minor technical flaw EVERY TIME. One might suggest that this is a matter of "personal preference." However, every grading system is devised by a person(s) and thus is no less immune from personal preference. Optimally, the grading system must be capable of numerically choosing between two books with the same result as a majority of condition conscious collectors. A grading system should actually be tested based on this premise, not just on the premise that one can repeatedly obtain the same grade for a given book when tested on multiple occasions or by multiple collectors.

Almost certainly, the vast majority of high grade collectors very much appreciated the recent attempts at devising improved and more comprehensive grading schemes. I certainly do. However, none of the collectors with whom I have discussed this issue feel that an appropriate system either exists or has been demonstrated to numerically choose in line with high grade collectors. This may relate to the numerical weighting of the categories.

Most of the high grade collectors (particularly long time collectors of high grade Golden Age and early Silver Age material) that I have talked to value paper whiteness, suppleness of paper, and superb original cover gloss much more than technical perfection of the cover. We have all too often had the experience of opening a technically perfect but slightly browning and "stiff" book (commonly graded as a NM) and literally watching the spine split along the top in front of our eyes. Most of the pedigree collection books are highly sought after not because of the pedigree name or because of technical perfection, but, because they represent copies which are fresh, white, and almost like-new. Back in the 1960's (before these amazing collections surfaced) almost all Golden Age books for sale lacked these very rare qualities because they had been stored in typical acidic environments — a cardboard box, or paper bag. We would not pay a premium for these qualities if they weren't special, rare, and critical to the longevity of the book.

I would be very interested in the thoughts of the CBM editor and of other high grade collectors on this topic.

Patrick M. Kochanek, Pennsylvania

(I think you've summed it up rather well. Editor)

Dear Editor,I

This is the tale of an imaginary comic book collector we shall call Jon. Jon started reading comics at age 10 and by the time he was 11 years (time period 1973-1977). Favorite titles included Peter Parker, Defenders, Ghost Rider, Power Man and the monster titles such as Werewolf By Night. As Jon approached age 16, comic books lost their lure and were replaced by other interests: cars, dating and after school jobs.

Jump forward fourteen years to the present. Jon is now 29 years old, married, has a good job and a nice house. His mother has cleaned out the last of his "junk" and brought it to him. Amongst the junk is his old comic book collection. A wave of nostalgia hits. A few weeks later Jon finds the local comic book shop. On the stands is a copy of The Comic Book Marketplace, boldly called "The Ultimate Fanzine for comic book collectors".

What do you suppose Jon finds inside CBM? Columnist Alan Dulfon refers to the period of time Jon grew up reading comics as a "Putrid Cesspool...the Stinking Grimy Sludge of Iron Age Comics." Letter writer Dennis Mallone, editor and publisher of Hero Comics makes reference to the 1970's as the "Clay Age of Comics". Embarrassed at having waxed nostalgic over juvenile literature, BAD juvenile literature at that, Jon puts down CBM, flips on the television and decides to act his age.

That's one that got away, fellow collectors.

This is not the first time derogatory adjectives have been used in CBM to describe comic books published in the past 20 years. Come on people, lighten up! We are talking about **comic books** here, not **spiritual enlightenment**! Golden or Silver Age books do not represent "the one true way" to comic book nirvana. There is room in this hobby for collectors of all types of material from all periods of time. When we demean ourselves, by depriving the hobby and marketplace of much needed diversity.

With fewer than 100,000 comic book collectors in a nation of 250 milion people, we need to be reaching out to new collectors, regardless of their current interests. Once they are "in the door", one can attempt to broaden their horizons. Show them what you collect and why. But we should not build up our areas of interest by running down theirs.

I have heard it said, and I believe, that the Golden Age of comics is the period of time one grew up reading comics. We need to allow each generation of collectors to enjoy their own Golden Age, to have their own heroes. And we need to think of a better name for those ages than Clay or Iron.

Tony Starks, Indiana

Dear Gary,

Condition, condition, condition! NM, NM+, NM/M, M, Pedigree, Mile High, MS80, MS90 etc..... Sounds 'awful' familiar to me. Once I collected Silver Dollars. Conditions were Good, Fine, About Uncirculated, Brilliant Uncirculated. Eventually uncirculated needed even more description. Mint State (MS) was used, MS 60, MS 65, MS 70. Then that not being enough, depth of field, VAM varieties, more MS breakdowns, Proof-like etc. etc. Now nobody really collects; they're ALL investors. Less than uncirculated coins, except for key rarities are practically worthless. This WILL happen to comics, if emphasis is not placed where it should be. As a whole, scarcity is far greater in comics than in coins, especially 1960's and before. Regarding Silver Dollars versus Golden Age for example; scarcity on average is probably 10,000 to 1. Emphasize this strength.

CBM presented many interesting opinions on Restoration in issue #6. Aside from the standpoint of preservation to which most agreed, and the danger of

unethical practice, I felt that the gravity of the situation was for the most part missed! The focus should not be on "what we would like to collect" or "whether a restored book will ever find its way in our collection". The question is "how does this affect the preservation of our Hobby/Industry?" Restoration is here to stay, and has a bonafide place, like it or not! Everyone knows that a Superman #1 for example, lets say with a 4" spine tear, very light water stain, one rusted staple and near white pages is not going to be sold by anyone for a Fair price. Why? Well certainly it can be restored and sold for a much higher grade price. If the book was less significant, then restoration is unlikely and pricing should reflect this as well. In any event it is up to those same dealers and collectors to put the same effort they did in spotlighting high grade books at 2 x's guide, 3 x's guide, etc., into establishing a rational guideline for all levels of Restoration, Repair, and Preservation, and back it up by buying and selling along those guidelines.

Here is my list of ten key factors I believe must be considered with regard to the value of comics, both restored and unrestored: 1) Pedigree comics should have nominal value over other comics of equivalent condition. 2) Comics that are in better condition than Pedigree books should be more than any Pedigree book. 3) Scarcity Indexes (such as Gerber's 'The Photo-Journal Guide to Comics' and others) should be re-evaluated by experts and incorporated into pricing structures. 4) Currently lower grade books with much better than average page quality should generally enhance a book to the next full higher grade price. Example: Fair up to Good, VG up to Fine. 5) Spine tears, light water stains, lightly soiled covers, detached staples, rusted staples (no paper damage), loose centerfold, minor spine roll and any other easily reconciled problem which will probably leave little if any evidence of detection, should become less of a deduction in an unrestored state. When restored, it should amount to less of a deduction than presently acknowledged. 6) High grade comics with one major or a few minor defects should also have less of a deduction, whether repaired or not. 7) Since through deacidification means emersion, cleaning and pressing, this should not reduce the price of a comic. If anything, it should increase the price! Should a NM/M deacidified or a VF be less after treatment? An appeal to restorers who really care, prices for deacidification should be reasonable. 8) Grading should be more definitive. Example: Designation for front cover/ pages/ back cover. On a scale of 1-10 and A-D, 1 being low, 10 high and A high, D low for page quality would you have a better conception of a book graded as follows: 9/A/9 or 2/D/3, or 3/A/* or 9/D/8? 9) A buy-back policy whenever plausible should be instituted on better books by those who can guarantee. 10) Reputable and recognized dealers and collectors who sell restored, repaired comics should reveal legitimate sales listing heavy, moderate, or light work applied, and price or trade given. Perhaps CBM could provide space and a forum. This certainly will help enhance the acceptability and true value of 'restored' comics.

Comics are and have been a great part of our American heritage. There are still so many people who can be reached, many investors and collectors from other fields who need to know that our hobby is in control. The greatest challenge we all face becomes the preservation of our beloved Hobby. If we honestly re-evaluate our mutual goals, work together to define clear objectives, then we will all benefit in a restoration of yesterday's values from truly a Golden Age!

Joe Rainone, New York

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"Showcase Sealer is made from the finest acrylic polymers and sun blocking resisters to mold a highly polished, sturdy comic enclosure that is shatter proof, scratch resistant, and acid-free," says Schur, adding "Collectors can now safely display their prized comics and immortalize them in the ultimate comic asylum."

This two piece screw down frame is advertised to maintain color, gloss, luster, crispness, and flatness of the comic book as it keeps the edges and corners sharp with a tight spine. At the same time it is said to prevent discoloring, fading, tears, creases, stress lines, wrinkles, spin splitting, and rolls as the comic rests comfortably snug inside.

"Professionals and collectors are responding with enthusiasm and optimism." said the President of DJS and, further stated that Bill Lebowitz of Golden Apple in Los Angeles told him that "Showcase Sealer is a terrific looking frame, excellent, sharp. Definitely a high quality product to the serious collector of all ages who want to display their comics in a totally safe manner." DJS then said that Kevin Van Horn of High Quality Comics in San Diego told him that "Showcase Sealer is a long needed product, truly a fine way to secure the grade and value of a comic, a must for all comic lovers. I have my *Fantastic Four* and *Detective* #1's inside this attractive frame on the walls of my office and living room. This sun light blocking comic enclosure will revolutionize the industry."

DJS Adventures says Showcase Sealer will be a rewarding investment to all comic book enthusiasts who wish to successfully safeguard the value and quality of their collectibles, and at the same time—— show them off!!!

Showcase Sealer will be available to dealers and collectors early next year. Inquiries should be made through DJS Adventures, P.O. Box 232635, Leucadia, CA 92024, or phone (619) 632-9179.

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on the occasion of the birth

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October 16, 1991 1:02 am 8lbs

THE STORY BEHIND THE ADVERTISEMENTS: A Mail Order Case Study

by
Mike Potter

If you are reading this article chances are you've seen the many, many dealer's ads in all the fan publications offering to buy your comics. Every year the ad sections get bigger and bigger. The ads range from multi-page productions with claims of billions and billions of dollars available to purchase your collection, to classifieds simply stating top dollar paid for old comics. Ever wonder how many dealers would actually buy your comics? I did and I found out. Read on.

The Study - Like many of you I grew up reading comics and watching super-heroics on TV. Then when adolescence arrived, comics left. Finally, after settling down into a job and marriage, my interest in comics resurfaced. For me it started with collecting all those items I threw away and evolved into co-founding a comic store in a small university town. When my daughter was born I felt spread too thin and resigned from the partnership, but I still wanted to be involved with comics. I began buying and selling at conventions trying to build an enterprise I could operate from home. Trying to provide a focus to this venture I wanted to sell or trade some of my unwanted 12¢ Age collection and acquire some more desirable items. Naturally I turned to the Overstreet and The Comics Buyer's Guide. I'm telling you all this so you know I have some experience in the comic book business and why I did this in the first place.

Methodology - Early in a fit of capitalism, I decided I wanted to try to contact as many established dealers as possible to get the best deal. I purposely did not send any comics through the mail because it would have taken forever to send them around to all the dealers. I did not make any phone calls because of the expense. A letter seemed the best option, so I typed the one accompanying this article. My letter stated I had seen their advertisement and wanted to make an offer. I provided both a list of comics I wanted to obtain and a list of issues I wanted to sell or trade. I also asked for a catalog if they published one. I figured most dealers would appreciate the opportunity to make a little money than read another letter from somebody desperate for cash. My want and sell list were both 12 cent Age stuff plus a couple more recent items. My want list did not specify minimum grades or maximum prices. My sell list did specify grades, but not an asking price.

I compiled the list of dealers from several sources including *Overstreet* and *CBG.* Any dealer or shop who claimed to buy Silver Age comics made it on the list, plus a few others who seemed to deal mostly in 60's comics. I selected 55 dealers in all. These purveyors ranged from small timers like me to warehouse size operations. Some were novices and others have been in business since the start of comics fandom. A few are even respected comic book historians. At any rate, on May 15th and 16th, 1991, I mailed my letters and waited.

Results - I delayed until August to compile the results because I knew some dealers publish quarterly catalogs and to give everyone a generous response time. From the 55 inquiries sent only 14 dealers responded. 14 - that's it! More about this fact in the analysis section below. plus, the replies received were for the most part disappointing. Only 6 of the 14 responded directly to any section of my letter, and exactly 1 dealer specified which items he had on my want list and politely declined to purchase anything from my sale list, although he did say what he was looking for. To top it all off, despite all the advertising hype, *not a single dealer* offered to buy, or even trade for, anything on my sell list.

The other responses were as follows: seven dealers sent just a catalog. One dealer sent a catalog with a note thanking me for my inquiry, but did not address anything I wrote about. One dealer sent a catalog with a note turning down my stuff. Another dealer sent a catalog and a letter outlining which issues on my want list was available. Yet another responded so fast it was almost telepathic and sent a list of exactly what they had on my want list without mentioning what I had for sale. Still another sent a nice letter turning down my sell offer and explaining what they were looking for, but did not act on my want list. Lastly, a merchant sent my letter back with a typed note that said they had 80% of my want list without specifying which issues.

Analysis - Before everyone goes on a witch hunt, gets a bad attitude about comics, or files a class action false advertising suit, let's look a little deeper into the results. It would have been ridiculous to expect all 55 dealers to respond. Some dealers may have quit the business or quit dealing in Silver Age stuff, or whatever. Some may not respond to mail correspondence. However, doesn't 14 responses seem a bit low considering my letter was prompted by their advertisements? I would think an on-going concern that solicits inquiries to sell would feel obligated to respond with at least a polite postcard. You would especially expect someone to respond when you have cash to buy their merchandise. What kind of business person would turn away a potential sale?

As far as the responses I did receive, I'm more understanding. Some folks may be so busy all they can do is slip a catalog in the mail. Some may not have

Mike Potter's sample letter.

To: Dealer
Street Address
City, State ZIP

May 15, 1991

Dear Sir:

I saw your ad and am looking for the comics below. If you have any of these issues please send me a list of prices and conditions. You may retain this list until I send another. Please add my name to your mailing list if you have one.

Amazing Spider-Man 51
Atom 29
Batman 185, 187
Brave and the Bold 39-41, 59
Daredevil 18-20
Fantastic Four 48-50,55, 60,72,74-77
Flash 151
House of Secrets 62
Incredible Hulk 103-104
Iron Man 55
Journey Into Mystery 76-82
Justice League of America 16-20
Marvel Super-Heroes 14
Sgt. Rock's Prize Battle Tales 1
Showcase 45, 73, 75
Silver Surfer 1, 9-18
Strange Adventures 201
Strange Tales 93-100
Sub-Manner 2
Superman's Girlfriend, Lois Lane 70
Tales of Suspense 26-38, 53
Tales of the Unexpected 81-82
Tales to Astonish 28-34, 92-93
Wonder Woman 267

Below are comics from my collection I want to sell. Please make me an offer on any item you want. I sent this list to some other dealers so preference will be given to anyone who makes an offer on the entire lot. I am willing to trade these for things on the above list.

Archie 180 vf
Amazing Spider-Man 62 vg
Atom 29 vg
Avengers 48 vf
Batman 183 vg
Daredevil 10 vg
Detective Comics 306 fn
Detective Comics 308 g
Detective Comics 311 vg
Detective Comics 313 vg
Detective Comics 325 vg
Detective Comics 327 fn
Detective Comics 330 vg
Detective Comics 331 fn
Detective Comics 352 g
Detective Comics 356 g
Detective Comics 357 g
Detective Comics 360 fa
Detective Comics 365 vg
Detective Comics 366 g
Detective Comics 367 coverless
Detective Comics 368 g
Detective Comics 370 g
Detective Comics 371 fa
Detective Comics 372 fn
Detective Comics 374 fn
Detective Comics 375 fn
Detective Comics 377 g
Detective Comics 378 vf
Detective Comics 379 fn
Detective Comics 385 fa
Detective Comics 387 vg
Flash 169 fn
Iron Man 6 vg (sub. crease)
Marvel Super-Heroes 1 nm
Nick Fury, Agent of SHIELD 1 fn+
Nick Fury, Agent of SHIELD 8 vg
Popeye 72 vg
Richie Rich 37 vg
Silver Surfer 17 g
Strange Adventures 158 p
Strange Tales 149 vf
Sub-Mariner 2 vg
Tales of Suspense 90 vg+
Teen Titans 5 g
Teen Titans 6 vg+
Teen Titans 7 g (writing on logo)
Teen Titans 10 g
Teen Titans 11 g
Teen Titans 12 g
Teen Titans 15 g (stains)
Teen Titans 16 g (small chip on fc)
Teen Titans 17 vg
Teen Titans 18 g (name on inside pg)
X-Men 15 vg (sub. crease)
X-Men 52 vf
X-Men 54 vf+
X-Men 56 nm

Thanks for your time and efforts.

Sincerely,

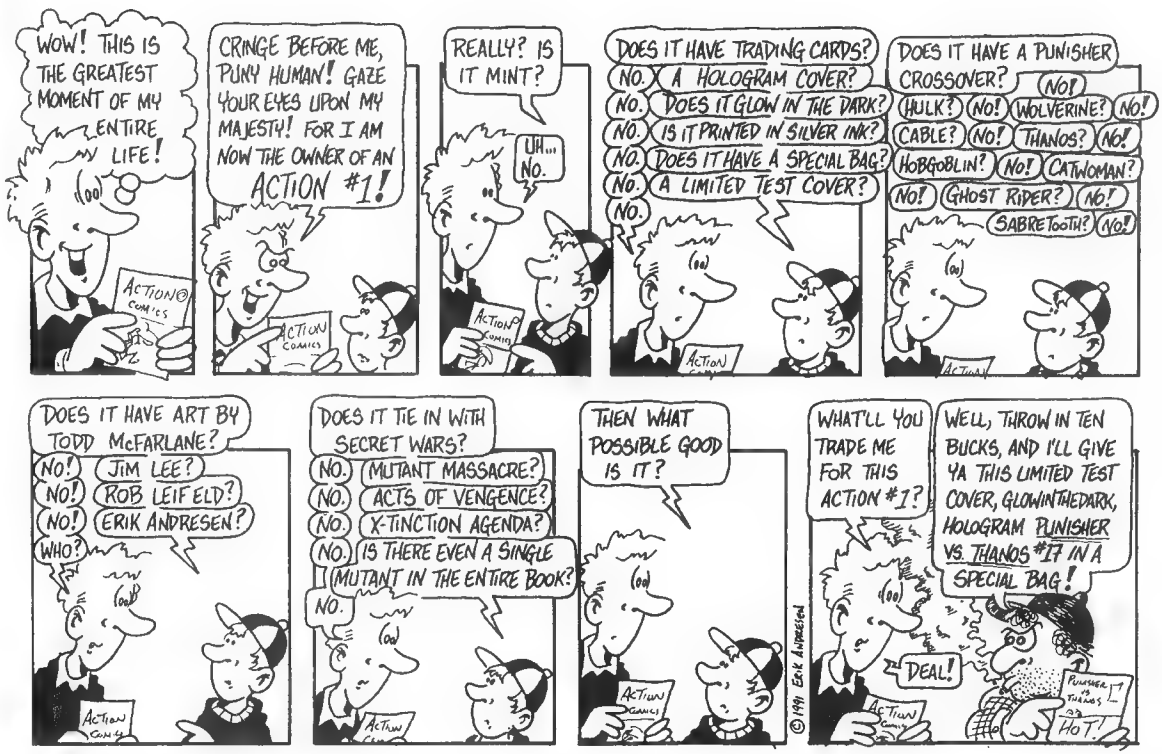
Mike Potter

fully responded because my letter contained several parts, and oversights happen. Most are probably turning down comics through silence. If they don't say anything they don't want it. Still others may not like to make the first offer. It was nice when dealers stated what they were looking for. From personal experience I know dealers and retailers are picky. They only want back issues their customers want and the higher the grade the better. Plus, they have to turnover the item at a profit in a reasonable period. Even so I was surprised no one even wanted to trade. That is one of the best parts of comic collecting, and I've done several successful trades through the mail with other collectors.

Taking everything into account, if I had to speculate on the overall cause for the results I would say it seems to be a lack of organization and professionalism at some level. 1) If a business makes a claim in an advertisement, the successful business will back those claims up. Successful firms also will make clear statements to the consumer. If you are interested only in *Superman* then state it. 2) If you don't make offers on unseen books, spell it out. 3) If you have any sort of hoops to jump through then tell the public you accept phone inquiries only, or to write for guidelines. 4) It may be flashy to claim you'll fly anywhere, anytime, but tell us you're only interested in truly exceptional collections.

I know many dealers are only into comics as a sideline, but anything worth doing is worth doing right. Possibly scale back your enterprise or get some assistance if you are in serious time trouble. If someone sends an inquiry, please carefully read it and respond in a timely manner. Some dealers may have people working for them who have not been trained in the basics. It would be better if employees knew and followed the organization's policies regarding offers to sell comics. **Mail Order is a game of trust, and I'm going to stick with the dealers who come through for me.**

A Call for Feedback - CBM has provided an opportunity to share my experiences with you and I'd like you to do the same. Write in with your mail order stories. I think collectors would be interested in approaches that work and I think dealers would be interested in constructive and helpful suggestions. All the dealers out there should take some time to write in and tell us their frustrations and what they like to see in a response to advertising. Do you only want rare, high grade, key issues? Are you only looking for Grandmothers who've just cleaned the attic? What does it take to get dealers to part with those billions and billions? Let's utilize CBM as a forum to help the Golden Age and Silver Age market to reach a new plateau of honesty, accuracy, and positive customer relations. I think it can be done!


WOW! THIS IS THE GREATEST MOMENT OF MY ENTIRE LIFE!
CRINGE BEFORE ME, PUNY HUMAN! GAZE YOUR EYES UPON MY MAJESTY! FOR I AM NOW THE OWNER OF AN ACTION #1!
REALLY? IS IT MINT?
UH... NO.
DOES IT HAVE TRADING CARDS? NO.
A HOLOGRAM COVER? NO.
DOES IT GLOW IN THE DARK? NO.
IS IT PRINTED IN SILVER INK? NO.
DOES IT HAVE A SPECIAL BAG? NO.
A LIMITED TEST COVER? NO.
DOES IT HAVE A PUNISHER CROSSOVER? NO!
HULK? NO! WOLVERINE? NO!
CABLE? NO! THANOS? NO!
HOBGOBLIN? NO! CATWOMAN? NO!
GHOST RIDER? NO!
SABRETOOTH? NO!
DOES IT HAVE ART BY TODD McFARLANE? NO!
JIM LEE? NO!
ROB LEIFELD? NO!
ERIK ANDRESEN? WHO?
DOES IT TIE IN WITH SECRET WARS? NO.
MUTANT MASSACRE? NO.
ACTS OF VENGENCE? NO.
X-TINCTION AGENDA? NO.
IS THERE EVEN A SINGLE MUTANT IN THE ENTIRE BOOK? NO.
THEN WHAT POSSIBLE GOOD IS IT?
WHAT'LL YOU TRADE ME FOR THIS ACTION #1?
WELL, THROW IN TEN BUCKS, AND I'LL GIVE YA THIS LIMITED TEST COVER, GLOW IN THE DARK, HOLOGRAM PUNISHER VS. THANOS #17 IN A SPECIAL BAG!
DEAL!
HOT!
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— Bud Plant, Dec. '90

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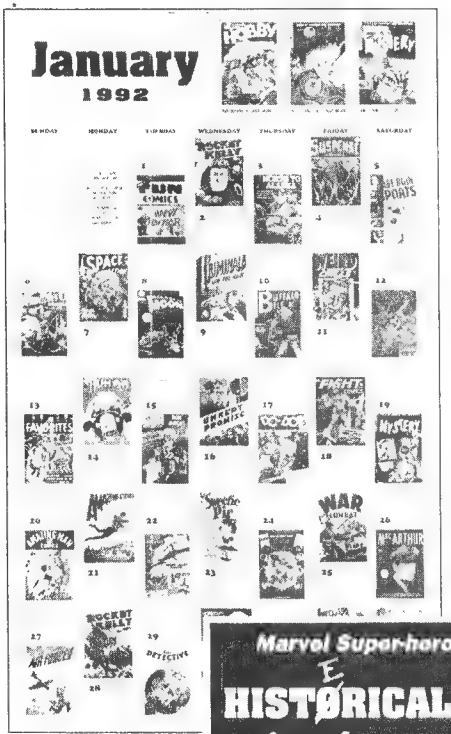

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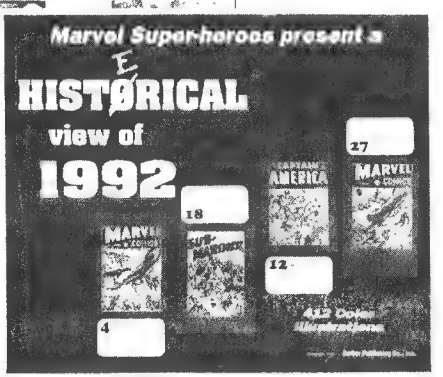

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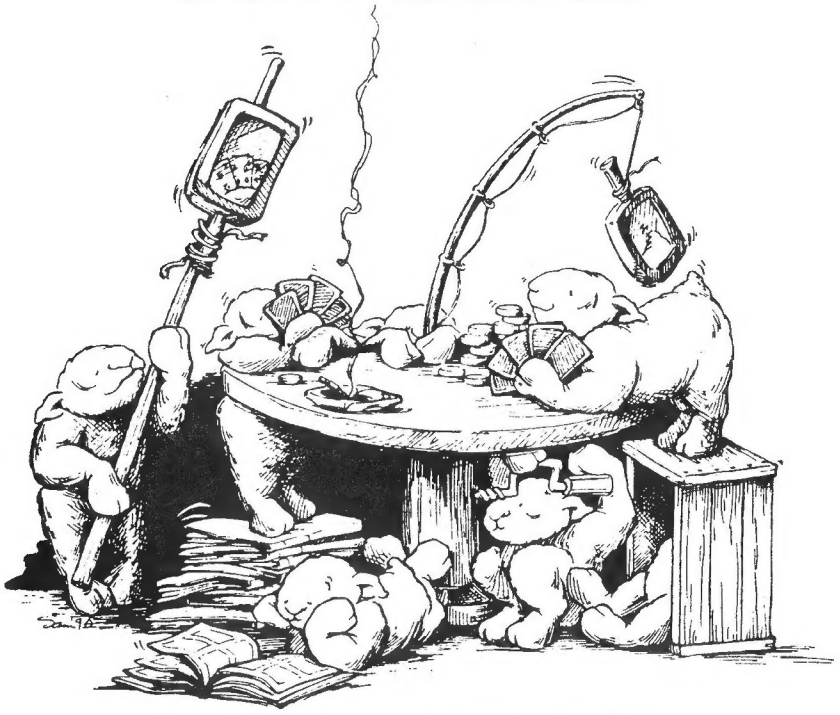

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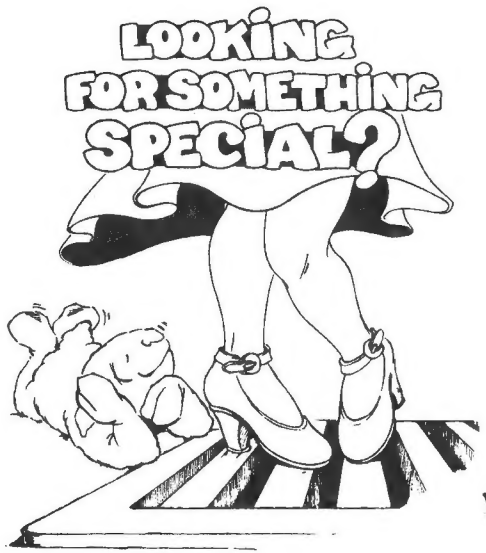

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